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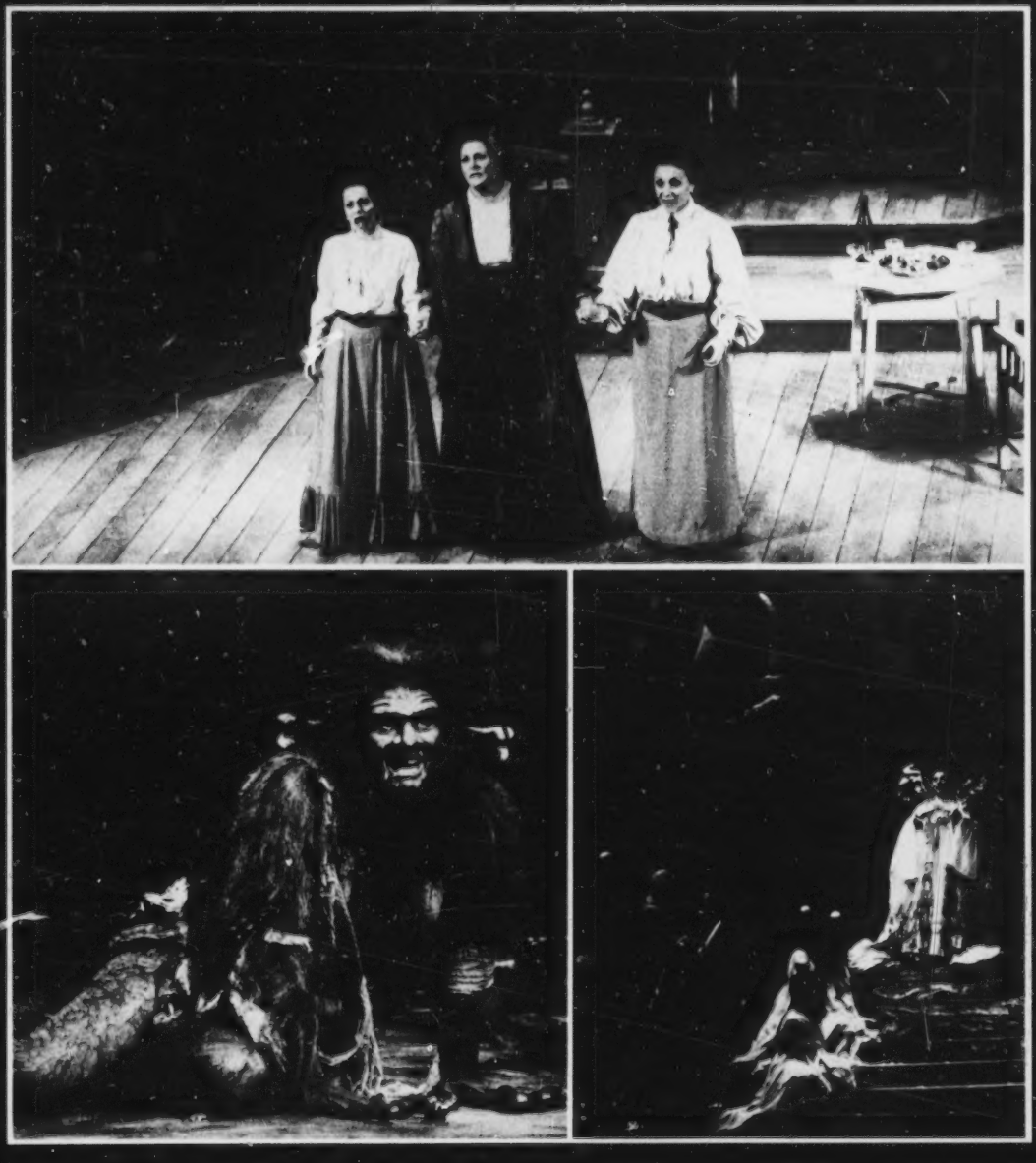
# PROFILE: 1986



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FRONT COVER:

*Top, Opera/Columbus' world premiere production of Thomas Pasatieri's THREE SISTERS, March, 1986 with left to right, Maryanne Telese as Irina, Marvellee Cariaga as Olga, and Patricia Wells as Masha. Photo by Will Shively.*

*Lower left, Mezzo soprano Ann Howard as Caliban in Santa Fe Opera's world premiere production of John Eaton's THE TEMPEST, presented in the summer of 1985. Photo by Edward Klamm.*

*Lower right, Ghena Dimitrova in her North American role debut as Princess Turandot in Michigan Opera Theatre's production of TURANDOT presented in March, 1986.*

# PREFACE

OPERA America is the non-profit service organization for professional opera companies in North, Central and South America. Its goals and objectives are to further the art of opera and to aid each company in becoming the finest opera producer possible. Sharing ideas, problems, and solutions makes each company stronger and more effective. Individually we are impresarios, conductors, singers, designers, musicians, directors, technicians, trustees and administrators. Collectively, we represent the unified voice of professional opera.

This publication is designed to provide an understanding of significant facts and figures about the world of opera today, including attendance figures, repertoire data, and an analysis of growth patterns, economic trends and funding sources for opera during the 1984-85 Fiscal Year. Descriptions of each company in our membership are located in the last half of the book. They include repertoire listings for the 1986-87 season, company addresses and telephone numbers, instructions for auditions, ticket prices, and many other items of use to administrators, artists, boards of trustees, press and funding agencies alike. The book also provides an overview of the activities, programs, and purposes of OPERA America and its services to its Member and Correspondent Companies.

If drama can be said to explore the ultimate problems of human existence, if music is the expression of man's deepest self, and if dance is a celebration of form, movement and the human body, then opera may be said to embody all of these qualities, for opera is the melding of all these forms into one magnificent whole. A superlative production of a great operatic work can be the most powerful and exalting experience in the performing arts world. An opera production requires the harmonious interweaving of many diverse artistic imaginations and expertises. The fusion of these energies into an artistically satisfying, exciting and entertaining performance is the challenge facing each opera company.

The quality of opera productions is the essential factor in opera's future—artistic quality in singers, musicians, dancers, conductors, directors, designers and repertoire. The survival of opera as a vital and meaningful art form is also highly dependent on developing and maintaining a climate where composers, librettists, directors and designers may produce new works of quality that will gain a wide public appreciation. Today, more than ever before, quality is dependent on developing a healthy balance of financial support from all available sources—federal, state, provincial, municipal, corporate, and private—and on maximizing earned income at the box office.

OPERA America is committed to cultivating the resources and environment required for the continued artistic growth of its companies through expanding public awareness, audience development, education, assisting in the creation of new works, special programs for developing both managerial and artistic skills, and the constant exchange of ideas within the growing network of companies throughout the Western Hemisphere. To foster continued performance excellence and ever expanding audiences is the mission of OPERA America.

# A MESSAGE FROM THE PRESIDENT

David Gockley
**President;**
General Director, Houston Grand Opera

At this time of flux and uncertainty in the opera field, OPERA America is in a position to play an even more vital leadership role as the unified voice of opera in the Americas. While there are certainly signs of health and special energy in the field, there are also alarming trends which need to be dealt with both on the national and local levels.

The most exciting phenomenon to me is the new generation of general and artistic directors who have assumed the leadership positions in the last five to ten years, most of whom are products of the New (versus the Old) World. Their striving for quality, while maintaining an openness towards new programming formats, new repertory and an overall "new individuality" of opera company expression, is most encouraging. Moreover, the coming on line of second-level executive management with skills in finance, planning, marketing and development has resulted in a much more sophisticated approach to obtain results in these functional areas.

The blurring of definitions among opera, musical theater, music theater, the "new" music theater, "theater of images," etc., has also contributed to creative and programming possibilities which did not seem so accessible a decade ago. The evolution of artistic expression into the current "post-modern" era has brought with it a new eclecticism which cannot but help to increase the chances for successful contemporary forms of expression to find a home within the province of any opera company.

OPERA America's OPERA FOR THE 80s AND BEYOND program stands poised to take advantage of all these factors to stimulate creative expression among opera companies. Since the turn of the century there has never been a more opportune moment for opera to re-establish itself as a major medium of new expression.

For the truth of it is that in the aggregate, we suffer from a vicious circle of stagnant repertory and stagnant audiences, although there are exceptions. If opera is to survive, it is imperative to dramatically develop new audiences—via new repertory, fascinating productions, marketing savvy, or ideally some combination of the aforementioned—without substantially diminishing the existing audience/support base. We must also take advantage of cost-saving and/or cost-sharing opportunities among us, so as to reduce the net subsidy need of each production.

Trends seem to hint that contributed revenues will be tighter (the "new austerity") and that more responsibility for funding an opera company will fall directly on its community, its board and its own audience. All this would naturally result in higher ticket prices and the badgering of audience members for contributions above and beyond their ticket purchases, a phenomenon which will tend to narrow, not broaden, the audience for opera.

The only rational answer still seems to be broadening audiences via artistically excellent, entertaining productions of diverse styles and in diverse venues; keeping ticket prices affordable; raising more contributions from this broadened audience base; and along the way, "earning" more corporation, foundation and government support based on the increased political impact inherent in the broadened audience base.

Prominent in achieving this increased impact is a more subjective factor: the leadership role the opera company and its general director play within the opera constituency as well as their community at large. This issue of "learnable leadership skills" may well constitute a major new initiative for OPERA America over the next few years.

Other new initiatives will involve finding new ways to facilitate inter-company cooperative activity, stimulating greater fund-raising expertise among member companies, and attracting bright new professional talent into the opera field.

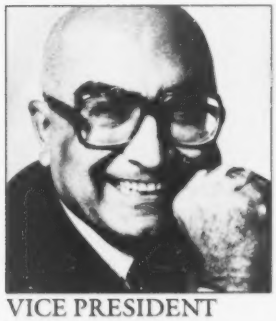
Among existing program areas, completing and funding the elementary and secondary schools' curriculum project must take highest priority.

I am deeply grateful to my colleagues on the board for their inspiration and time commitment and for the continued confidence of all of our member companies.

# OFFICERS

VICE PRESIDENT
Ardis Krainik*
General Manager
Lyric Opera of Chicago

SECRETARY
Martin Feinstein*
General Director
The Washington Opera



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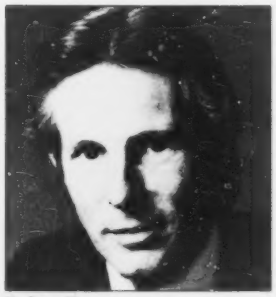

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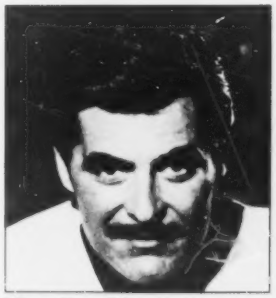

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New York City Opera

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General Director
Utah Opera

Thomson Smillie
General Director
Kentucky Opera

# EXECUTIVE DIRECTOR'S MESSAGE

In today's world, to stay even is to fall behind. Our world is changing at an accelerating rate. What were the communities, social structure and norms of our society twenty-five years ago or even ten years ago are no longer. Our lives, our homes and our businesses have become more sophisticated and computerized. We must not only respond to what is happening around us but act to create the changes we want to see. This is the key to the survival of our art form and our companies.

The challenge facing OPERA America is to keep its membership in the forefront of these changes. We must also serve as a catalyst for visionary leadership from the opera field, while assisting companies with the best possible programs to meet their current and future needs. These are formidable challenges and the staff of OPERA America strives to meet them.

With limited resources, the OPERA America staff stays attuned to the needs and opportunities in the opera field through dialogue with our Board of Directors, on-site visits, consultancies with our companies and exchanging ideas with the professionals in opera and other arts. The ideas and information we receive help us to better understand our evolving field and plan our strategies.

In preparing its three-year plan for presentation and adoption by the Board of Directors, the Long Range Planning Committee discussed and assessed every program of OPERA America. It affirmed that the direction and approach of these programs, publications and services were attuned to the future demands of the field and it provided the staff with the encouragement they needed to expand and explore.

Looking toward a brighter future, "Leadership and Visibility" has been chosen as the theme of the XVII Annual Conference in Dallas in January 1987. We recognize that to grow and expand artistically and administratively requires commitment, creativity and a high profile in each company's community. Stretching the mind and regenerating the artistic spirit is just as important as sharpening management skills. Planning for these needs, we have scheduled workshops prior to past Annual Conferences (e.g. Public Relations, Fund Raising, Telemarketing, etc.) and seminars (e.g. Marketing & Public Relations and Technical/Production—both in the Summer of 1986). All of our Annual Conferences include in-depth teaching and discussion sessions in specific well-defined areas designed to improve the operations of the opera company.

The staff of OPERA America is at the service of all the opera companies. As a professional team, they bring together the knowledge, experience, creativity and vision that allows OPERA America to take on any problem and keep the field apprised of new developments. We are constantly working together to evaluate our programs, explore new ideas, and provide the specific expertise required by our companies.

I want to thank Ellen Blassingham for her inventiveness in preparing *Profile: 1986* and for her evaluation of the changing world of professional opera as expressed in OPERA America's State of the Art piece appearing later in this publication. Martha Morris has devoted many months to collecting and analyzing our fiscal data and through the collaborative efforts of Ms. Morris, Ms. Blassingham and Ted Hill, we have been able to statistically assess current trends in the opera community in the areas of finance, repertoire and attendance.

I want to thank the corporations, foundations and individuals that have supported OPERA America and its programs, allowing us to continue our high level of service to the membership, the arts community, governments and the public. They include AT&T Foundation, Atlantic Richfield Foundation, Chevron USA, Dayton Hudson Foundation, Rudolph W. Driscoll, Exxon Corporation, Madison National Bank, Mobil Foundation, the National Endowment for the Arts, New York Life Foundation, The Rockefeller Foundation, Shell Companies Foundation, USAir, Westinghouse Electric Corporation, the William Randolph Hearst Foundation, Latham, Watkins & Hills (our legal counsel), and Arthur Young & Co. (our auditors and management consultants).

As I visit with opera companies across the continent, I am impressed with the ever-increasing quality of performances by companies of all sizes and am struck by the energy, creativity and deep commitment to opera on the part of their staffs and trustees. As Harold Clurman has said, "All art contributes to the greatest art of all, the art of living." Opera is a valuable treasure and it is our collective job to ensure its place in our communities—today and tomorrow.

Martin I. Kagan
Executive Director

# A BRIEF HISTORY

During the 1960s, opera in America experienced extraordinary growth. Non-profit professional opera companies began to emerge in cities throughout the United States and Canada. Astute opera managers, sensing the need to share their thoughts about common problems in order to find solutions, wanted a mechanism to ensure that this kind of dialogue could take place.

Glynn Ross, at that time General Director of Seattle Opera, conceived the idea, and with other managers, who were a part of this early move to organize, knew that participation in a cooperative association devoted to the interests of professional opera was vital to their companies and their goals.

The members of OPERA America are deeply indebted to the inspired and dedicated leadership of its first president, the late Robert Collinge of the Baltimore Opera, who served in that capacity for six years, establishing a firm foundation for the organization's future progress. Mr. Collinge was succeeded in the presidency by John Crosby, General Director of Santa Fe Opera, who served four years, from December 1975 through 1979, and led the organization through a period of important expansion in terms of both programs and membership. Dr. David DiChiera, General Director of Michigan Opera Theatre, completed his four-year term as the president of OPERA America in December of 1983. During Dr. DiChiera's presidency, the organization successfully developed public information and education programs, took new initiatives towards the development of new American works, and helped to bring opera companies safely through several years of struggle for economic survival in a time of inflation and government cutbacks at all levels.

Robert Herman, General Manager of Greater Miami Opera, assumed the presidency in December of 1983, and served in that office until December of 1985, when he retired from his Miami position. Under his leadership the OPERA America membership grew to an all-time high and the organization expanded its services to the companies in the areas of education, management training, publications, research and development of new works.

David Gockley, General Director of Houston Grand Opera, one of opera's most dynamic young artistic leaders, was elected president in December, 1985. Under his guidance the organization has begun to expand its services to the membership with an increased number of seminars and workshops, addressing artistic, managerial and funding issues. Among the priorities he has identified for the ensuing years are education programs, the development of new audiences, and increased cooperative exchange of information among opera companies.

Concomitant with the rapid growth of professional opera in the United States, the National Endowment for the Arts introduced an Opera component to its Music Program in 1972 as a funding category and affirmed the need for an organization which could provide its staff with information on the professional opera field. As the most important source for federal arts support, the Arts Endowment further underscored its commitment to opera in 1978 with the formation of a separate Opera-Musical Theater Program.

Thus, OPERA America was begun in 1970 by 17 charter member opera companies and sixteen years later counts 104 companies in its membership, including ninety-five in the United States, seven in Canada, one in Puerto Rico and one in Brazil. The organization has become a vital center for this international network of producing companies.

# THE ORGANIZATION

## THE GOALS

OPERA America's goals as stated in its By-Laws are:

1. to promote the growth and expansion of the operatic form.
2. to assist in development of resident professional opera companies through cooperative artistic management services to the membership.
3. to encourage and assist in the improvement of the quality of operatic presentations.
4. to encourage greater appreciation and enjoyment of opera by all segments of American society.
5. to foster and improve the education, training and development of operatic composer, singer and allied talents.

## MEMBER AND CORRESPONDENT COMPANIES

OPERA America's membership is composed of professional opera producing companies. The representative of these companies to OPERA America is the General Director, General Manager or Artistic Director. There are two categories for membership in OPERA America—Member Company and Correspondent Company. Each application is evaluated by the Executive Committee and presented to the Board of Directors for final approval. Correspondent Companies enjoy the same benefits as Member Companies with the exception of holding office, serving on committees and voting.

To qualify as a Member Company the applicant must:

- be a nonprofit corporation in North, Central or South America,
- have produced and performed, before a paying audience, at least two performances of each of three staged productions of operas during each of the immediately preceding three calendar years,
- employ at least one full-time general/artistic/music director plus a professional manager on a full-time or seasonal basis,
- utilize an orchestra on a seasonal or annual instead of on a pickup basis,
- utilize a chorus on a seasonal or annual instead of on a pickup basis,
- utilize paid, professional artists for at least some part of its productions,
- be recommended for membership by two members of OPERA America,
- have a budget of at least $350,000.

To qualify as a Correspondent Company, the applicant must:

- be a nonprofit corporation in North, Central or South America,
- have produced and performed before a paying audience more than one performance of one staged production of opera during each of the immediately preceding two seasons,
- utilize an orchestra for its productions,
- utilize paid professional artists for at least some part of its productions,
- be recommended for membership by two members of OPERA America,
- have a budget of at least $50,000.

## BOARD OF DIRECTORS

The Board of Directors is composed of representatives of a maximum of twenty-one Member Companies. They are elected by the membership for a three-year term on a staggered basis. The officers are elected from the Board of Directors for a two-year term. The positions are President, three Vice Presidents (two are elected for only one year terms), Treasurer and Secretary.

The Board of Directors meets at least three times a year to discuss the direction, programs and financial management of OPERA America.

# COMMITTEES

The committees of OPERA America afford the membership the mechanism for discussing and solving common problems and recommending programs to the Board of Directors and staff. The committee structure also assists the Board of Directors in establishing policy and procedures. The committees have been the integral working body of OPERA America since its inception.

There are three kinds of committees: standing committees with membership (General Directors, Canadian, Executive, and OPERA FOR THE 80s AND BEYOND); standing committees without membership (Public Information and Education); and ad hoc committees (Nominating, Annual Conference and Long Range Planning). The chairmen of the standing committees are appointed by the president for a three-year term. The chairmen of the standing committees without membership are able to recommend to the president the appointment of Task Force Groups to deal with specific concerns of the committee. Appointments to these Task Force Groups are not limited to the OPERA America membership.

## EXECUTIVE COMMITTEE

*Ardis Krainik,*
*Lyric Opera of Chicago, Chairman*

The Executive Committee, chosen by the president from the Board of Directors, serves to ease the burden on the presidency and Board of Directors by handling tasks as assigned to it by the president. Formation of the Executive Committee came in 1978 in recognition of the growth of activities and programs in which OPERA America is involved so that decisions can be made and policies developed with deliberate speed. Among the concerns of this committee are ensuring that the committee structure, leadership, and membership goals and objectives accurately reflect the needs of the organization; examining, clarifying, and revising the By-Laws, ensuring that the membership and membership criteria reflect the needs and priorities of OPERA America; overseeing fiscal management of the organization and ensuring that OPERA America's fiscal activity addresses the needs and priorities of the membership; monitoring the fiscal survey of the membership; developing a computer program for companies' financial operations; recognizing and addressing matters related to ethical conduct and professional practices in producing opera; and evaluating and proposing programs of nondiscrimination for special constituencies such as handicapped, minorities and senior citizens.

## GENERAL DIRECTORS/ MANAGERS COMMITTEE

*Ian Campbell, San Diego Opera,*
*Chairman, Level I ($3 million and above)*

*Thomson Smillie, Kentucky Opera, Chairman,*
*Level II ($1 million-$3 million)*

*John Gage, Florentine Opera of Milwaukee,*
*Chairman, Level III ($350,000-$1 million)*

*Anne Ewers, Boston Lyric Opera Company,*
*Chairman, Level IV ($50,000-$350,000)*

This committee is divided into four sections with membership in each section determined by the size of the opera company, to facilitate communication among companies of similar size who have many mutual needs and problems. The development of procedures to enhance artistic development and information exchange among companies is a major goal of this committee. The committee analyzes production problems and recommends solutions for more effective and efficient production techniques as well as develops approaches for inter-company activities.

To identify issues among the membership and provide recommendations and information that will improve management skills is another function of this committee. Among subjects of concern recently addressed have been federal funding of opera, contracts and royalties for commissions and translations, new national union contracts, artist contracts and negotiations, ethical conduct, shared productions, the use of projected translations, labor contracts, touring, artistic development, the communication of opera companies' needs to artists' managers and organizational structures of opera companies. The committee also addresses current and potential issues that affect presentation of opera on television and radio.

## EDUCATION COMMITTEE

*Bruce Chalmers, Opera Carolina, Chairman*

The Education Committee serves as the catalyst for communication among the membership's education coordinators and as an advisory body for future directions in the OPERA America Education Program. To fulfill these objectives it provides workshops and meetings, sometimes with guest speakers, at the Annual Conference. These provide a forum for discussion and decision-making. Currently task forces are working on the three priority areas for education: materials development, repertoire to be performed for young and family audiences, and pre-professional artistic development.

## OPERA FOR THE 80s AND BEYOND COMMITTEE

*David DiChiera, Michigan Opera Theatre, Chairman*

This committee supervises the administration of the OPERA FOR THE 80s AND BEYOND program, establishing the guidelines and overseeing the appointment of the Advisory Council. The committee reports to the Executive Committee and the Board of Directors. It also participates in the Phase One grant recommendation process and evaluates the program. The committee, working in cooperation with the Executive Director and the OPERA FOR THE 80s AND BEYOND Project Directors, has also developed guidelines for Phase Two of the program (commissioning and production).

## PUBLIC INFORMATION COMMITTEE

*Plato Karayanis, The Dallas Opera, Chairman*

This committee works to increase public awareness of and interest in opera, and to develop mechanisms for the sharing of information in the areas of marketing and public relations and public information among member companies. The committee has developed seminars on the marketing of opera and is involved in seeking funds for the further development of the Public Information Program.

## CANADIAN COMMITTEE

*Robert Hallam, Edmonton Opera, Chairman*

Presently there are seven Canadian opera companies who are members of OPERA America. Because the concerns of the Canadian companies frequently differ from those of the American members, and because there are many more avenues of cooperation available to companies within the same country, a special Canadian committee has been formed. The committee advises the full membership of specific Canadian concerns and the need for OPERA America's assistance.

## AD HOC COMMITTEES

Recently there have been three ad hoc committees, the Nominating Committee, the Annual Conference Committee, and the Long Range Planning Committee. Appointed annually by the President, the Nominating Committee is charged with recommending to the Member Companies a slate of candidates for the Board of Directors and Officers, which is voted on at the Annual Conference. The ad hoc Annual Conference Committee is appointed to advise and counsel the OPERA America staff on the focus and plans for the upcoming Annual Conference. The Long Range Planning Committee, chaired by Ardis Krainik, Lyric Opera of Chicago, in May submitted to the full Board of Directors its three-year plan outlining future directions for the organization. The plan was developed over a two-year-long process of discussion and evaluation of the present programs, publications, services and membership of OPERA America. The plan was approved by the Board and is now being implemented. Following approval of the plan the Long Range Planning Committee was disbanded.

# STAFF

The OPERA America office is located in Washington, D.C. It is the focal point for all information, programs, publications and activities of OPERA America. Under the direction of an Executive Director, there is a core staff of ten, including the Public Information Director, Education Director, the Project Director for OPERA FOR THE 80s AND BEYOND, the Director of Administration and the Executive Development Officer. Temporary staff and consultants are used when required, and university interns are also utilized.

The *Executive Director* is selected by the Board of Directors and serves as the spokesman for OPERA America. He is responsible for liaison with the National Endowment for the Arts, government agencies, allied arts organizations and other contacts. Working closely with the Board of Directors, he coordinates committee activities, the Annual Conference, and seminars and oversees office procedures, the budget, and other management functions. Setting direction, developing new programs and finding new sources of funds rests with the Executive Director.

The *Public Information Director* assists opera companies in developing new and expanding audiences; develops programs which foster greater understanding and awareness of the art form; serves as the organization's spokesperson to the press, and oversees development of OPERA America as a resource center for information on professional opera companies, management techniques, marketing and fundraising. Available to all member and correspondent companies as a consultant in marketing, public relations, and other management concerns, the Public Information Director also edits OPERA America publications and assists in the development of special programs, seminars, and workshops.

The *Education Director's* charge is to stimulate, develop, and improve the educational aspects of opera. This includes advising opera companies about education, facilitating communication among the companies for education, establishing a network with arts and education agencies, providing assistance in designing education programs and materials for all age levels, coordinating efforts with education leaders and opera companies to produce opera education materials and providing national visibility for opera education. As an integral part of the above duties, she is responsible for programs for people with disabilities and for senior citizens, and is available to the companies as both a 504 and education consultant.

The *Director of Administration* serves as the office business manager and membership coordinator. She directs the daily operations of the office, including financial and accounting activities and computer use. She is responsible for the compilation and interpretation of the annual Professional Opera Survey and administers the Consultation Program. She also assists in the preparation of the budget and a variety of special projects.

The *Project Director* for OPERA FOR THE 80s AND BEYOND is responsible for encouraging the OPERA America membership to take advantage of the opportunities the program offers to aid in their exploration of new directions in the contemporary opera - musical theater world. He has developed a network of artists, administrators, producers, critics, scholars and auxiliary organizations and fosters interaction between General Directors and creative teams by keeping them informed of their artistic plans and by arranging exploratory discussions. The Project Director and the Associate Project Director (see below) work closely with the Advisory Council and the OPERA FOR THE 80s AND BEYOND Committee.

The *Associate Project Director* for OPERA FOR THE 80s AND BEYOND assists the Project Director in the administration of the program. Her responsibilities include editing the monthly newsletter about new works and new artists, and monitoring grant applications and payments. She also assists in the liaison with the project's national network of artists, producers and opera companies.

The *Executive Development Officer* develops and executes the fund raising campaign for the programs and publications of OPERA America. She also assists the opera companies by providing consultancies in such areas as fund raising and board development. She furthers the exchange of successful fund raising ideas, disseminates information on funding policy changes, and encourages new sources of funding for the opera community.

The *Public Information Assistant/Systems Associate* assists the department director in carrying out the program's various projects. He serves as the associate editor of *Profile, Intercompany Announcements*, and various surveys, research reports and other publications, including press materials. Responsible for the development of computer systems and programs for OPERA America's office operations, he also assists the Director of Administration in administrative and accounting activities.

The *Assistant to the Education Director* holds responsibility for coordinating logistics for the Education Program's 504/Special Constituencies program, including Mini-Awards, as well as for the various education task forces and working committees. She assists in both program planning and development, prepares the "Kids Create and Participate" newsletter and edits the Education and 504 sections of the *Intercompany Announcements*.

The *Assistant to the Executive Director* handles the administrative responsibilities of the office of the Executive Director. Responsible for coordinating the Annual Conference, board meetings and seminars, she also works with the Director of Administration on a variety of projects. She researches funding sources and updates certain OPERA America publications and surveys, including the *Management Resource Volume*, the *Directory of Scenery, Costumes, and Musical Materials*, and the IATSE and AF of M surveys.

The *Secretary/Receptionist* serves as office receptionist and secretary to the staff. She is in charge of numerous office functions including ordering and inventory of supplies, and handling all incoming and outgoing mail. The first person to greet inquiries on the telephone, she directs requests from the membership and the public to the appropriate staff person.

# PROGRAMS

OPERA America offers programs that assist managers and staff of opera companies in dealing with the day-to-day operations of their companies and that have long range impact on both the individual companies and the vitality of opera as a whole. Each of these activities is carried out by the staff with direction from the appropriate Committee.

## THE ANNUAL CONFERENCE

Each year, usually during December or January, OPERA America's full membership meets for three to five days to address issues common to professional companies and to continue their cooperative efforts through committee meetings held during this assembly. The conference constitutes one of the most important management services provided by OPERA America, is a vital communications forum for the companies, and serves as a catalyst for the development of new programs and projects. Guest speakers with expertise in areas of the most immediate concern to opera companies are invited to address the membership and are available for private consultations with the delegates. The XVII Annual Conference will be held January 9-11, 1987, in Dallas, Texas.

## SEMINAR PROGRAM

Since 1977, OPERA America has provided a series of seminars for the membership's staff and their trustees. Topics for these seminars are selected based on surveys of the needs of the membership. In the past several years there have been two seminars on fundraising and development, two seminars on education, one on labor/management relations, and in May of 1984, a seminar for trustees and opera managers entitled "Boards and Management: A Working Partnership." In August, 1984, seminars on Organizational and Financial Management were held in Santa Fe, followed by a Technical-Production Seminar in San Francisco in December. In the summer of 1986 a four-day seminar on Marketing and Public Relations was held in Santa Fe and another Technical-Production seminar was conducted in Seattle. A Development Seminar is scheduled for the summer of 1987. In addition to seminars, OPERA America also provides half-day specialized workshops in conjunction with its annual conference. Recent workshops have included sessions on marketing, education, fundraising, advocacy, telemarketing, public relations, works for young and family audiences, personnel practices and rights, royalties and publishers. The Annual Conference to be held in January, 1987, in Dallas will include workshops on Creativity, Computers, and Using Support Groups More Effectively.

## PUBLIC INFORMATION

With rising production costs and diminishing grant monies from all sources, maximizing earned income through professional marketing techniques and audience development projects has become increasingly important to opera companies. Recognizing this, the Board of Directors of OPERA America established the Public Information Program with these major objectives: to promote opera as an exciting and accessible art form to all segments of society; to assist opera companies in developing new and expanding audiences and in becoming more effective in reaching various sectors of the public, to develop OPERA America as the spokesman and resource center for professional companies and for information on opera; to foster greater understanding and knowledge of the art form; and to develop a climate for more public and private support of opera.

These goals are being achieved through the use of a variety of communications channels, including publications, information services, and media publicity; through consultations with opera companies; through seminars and workshops; through the development of special projects; and through the encouragement of performance broadcast. The program provides OPERA America and its membership with a method for effectively disseminating information about the field to opera companies, the national and international media, funding agencies and foundations, business and political organizations, other arts organizations and a broad spectrum of performing arts audiences

throughout North America. Liaison with national organizations which affect the public perception of opera is an ongoing activity.

The program stays current with the growth and development of the opera field, providing information on world premiere productions, analyses of repertoire and performance trends; overviews of opera's fiscal health, its impact on the economy and other financial data, including funding sources; and studies of the growth of opera attendance and interpretation of statistical data. The program publishes complete season schedules for all the professional opera companies in North America and can provide information on professional training programs, artists and productions upon request.

In addition, the program keeps opera managers abreast of developments in the performing arts world in such areas as management techniques, marketing, fundraising and federal funding.

A major component of the program is the provision of consultations by the Public Information Director on marketing, fundraising, public relations, board development and long range planning at no cost to the member companies. The opera company's only financial responsibility is travel and per diem costs for the Director. The Program Director has also been responsible for organizing and leading seminars and workshops on marketing, planning and public relations.

Under this program falls the editing and publishing of OPERA America's publications, which include both special publications for the use of the opera companies and general publications available to the public. New publications, reports and surveys are developed in response to the changing needs of the opera field.

In 1983, the Public Information Department published a significant new book entitled *Perspectives: Creating and Producing Contemporary Opera and Musical Theater,* consisting of fifteen specially commissioned monographs. The volume examines the forces that have deterred the development of a vital indigenous American opera, providing insights from professionals in opera and musical theater, critics, and academicians.

## EDUCATION

By using the intrinsic nature of opera—its diversity, its integration of several arts disciplines, and its powerful exploration of human conditions and emotions—opera companies are producing dynamic education programs. Programs that provide insights into how opera is written, directed and produced, into the artists who are responsible for its creation, into its very place in history, how the creative impulse of singers brings life to the score and libretto, and glimpses backstage that show how it reaches the stage teach the many facets of this rich art form. Programs that reach students in public schools, adults on lunch breaks, families in shopping centers, adults at senior citizen centers and people with disabilities in special settings manifest opera's vast outreach ability. At the core of all of this directed activity is the opera performance, the exemplar of quality music drama, literature, theater and dance integrated into a crowning achievement.

OPERA America's Education Program works with the companies, responding to their needs and bringing their individual efforts into a unified advocacy for these programs. Through the Education Program, opera companies share information, expertise and materials for educating present and future audiences. Task forces, comprised of leaders in opera education from the field are addressing the need for broad-based resource materials to place opera in school curricula, as well as issues present in selecting and commissioning repertoire to be performed for young and family audiences. As pre-college schools for the arts and special programs directed at pre-professional training grow rapidly in North America, another task force is investigating what the role of professional opera companies could be for insuring quality education within these institutions.

None of the work in these areas is done in isolation. Music and classroom educators, learning psychologists, and curriculum writers have worked with the Materials Development Task Force as it has proceeded through the publication of the opera company education resource guide, *Working Ideas,* to the preparation of the concept paper from which opera education curriculum resource materials will

be produced. They continue their involvement in the current work to develop and test the actual activities to be used in the curriculum resource materials. Leaders from children's theater and creative drama, along with Opera for Youth, worked with the Education Program to present a workshop focused on works for young audiences and family audiences at OPERA America's XVI Annual Conference. The results of the workshop along with reviews of works presented are being published. OPERA America's partnership approach to opera education is practiced at all levels: locally, between opera companies and schools; regionally, through newly initiated regional workshops and presentations; and nationally as described above.

Past accomplishments have included the international distribution of OPERA America's and Learning About Learning Educational Foundation's WORKING IDEAS: *A Resource Guide for Developing Successful Opera Education Programs*. This publication has won critical acclaim from arts institutions and educators throughout the United States and Canada. Copies have been purchased by arts institutions in Great Britain, Australia and New Zealand, as well as copies sent by request to the U.S.S.R. It is serving as a model for folklife artists and the Association of Canadian Orchestras. The success of *Working Ideas,* accompanied by the outstanding programs conducted by OPERA America's companies, has led to articles in many national publications. To fulfill the next step of the Materials Development Task Force's work, an official liaison has been established with the Music Educators National Conference (MENC). This liaison with music educators increases the influential network for developing and implementing much needed curriculum resources for schools K-12.

In addition, Regional Workshops have been conducted at three locations in the United States. These workshops drew opera company staff members, teachers and arts council representatives from throughout the U.S.

During the past year, OPERA America has been responsible for presentations on opera education at the national meetings of Opera Guilds International, National Opera Association and MENC, as well as a regional meeting of the Central Opera Service. The program has launched a new opera education newsletter, "Kids Create and Participate", to establish direct communication between the opera companies, schools and summer programs that involve young people in creating and/or performing opera. The newsletter also explores issues related to vocal and dramatic development of young people. In the area of education materials development, the program has identified the development sites and started the data collection for the resource materials scheduled for publication in 1988. Another liaison for this project has been initiated with the Association for Supervision and Curriculum Development (ASCD). To assist in broadening the audience for opera performances, a cooperative project was established with the United States Air Force Band to make opera part of its national Guest Artists Series. This year's opera guest artist John Alexander performed at Constitution Hall in Washington, DC and later conducted a masterclass at the Kennedy Center. On the larger issue of total arts education, OPERA America has joined the American Council on the Arts (ACA) and MENC and others from the national arts and arts education service organizations to study the underlying principles of arts education and form a closer working relationship among the groups.

Through these combined efforts, these partnerships with schools and others interested in arts education, it has become clear that opera education does much to prepare future audiences and artists. It is also useful in many areas of formal education. The creation of an opera requires the interrelationship of five discrete disciplines: music (vocal and instrumental), theater, literature, visual arts and dance. Through these combined disciplines, opera intensely explores human values, traditions, behaviors and emotions. It provides a vehicle for learning about all arts disciplines. Equally important, it presents a study of the human condition. This directly relates opera to history, literature, and social studies. Building on these factors, the opera companies' programs carried out in direct liaison with educational institutions, and complemented by well researched and designed materials can assure the lasting effect of opera in education. OPERA America

and the companies in its membership have taken the initiative to ensure the enjoyment, longevity and growth of opera throughout North America.

## SPECIAL CONSTITUENCIES PROGRAM

OPERA America has taken a leadership role in informing and consulting with its companies on the National Endowment for the Arts 504 regulations on accessibility to people with disabilities and senior citizens. An integral part of the OPERA America Education Program, this program has two distinct levels—national and local. At the national level, OPERA America's Education Director serves as a consultant to companies as they develop their own programs for citizens who are disabled and aging, and has established liaison with agencies representing these groups of people. An incentive program, called Mini Awards, channels funds directly to the companies to assist them in developing their own programs. The results of evaluation of these programs and reports from the recipients are published in *504 Programs That Work,* as a resource guide for other opera companies.

The local aspect of the Special Constituencies Program is operated through the individual companies comprising the membership of OPERA America, who present programs in their own communities, working with representatives from local groups of people with disabilities and senior citizens. It is at the local level that most achievements are demonstrated, with OPERA America serving as a facilitator for these local programs. In 1985, OPERA America received an honorary distinction award from the National Organization on Disability. It was one of only two arts organizations from the 15 honorees receiving awards from then Secretary of Health and Human Services, Margaret Heckler, Secretary of Housing and Urban Development, Samuel Pierce, Jr., and Senator Robert Dole.

## OPERA FOR THE 80s AND BEYOND

OPERA America has initiated a program designed to encourage the development of new opera-musical theater pieces. Funded by the Rockefeller Foundation and the National Endowment for the Arts, OPERA FOR THE 80s AND BEYOND was created in response to a conference on the creation and production of new works held in Detroit in 1983. It facilitates greater interaction between opera companies and contemporary artists by fostering new methods of operatic creation.

The goal of the OPERA FOR THE 80s AND BEYOND program is to encourage the membership of OPERA America to broaden its perceptions of the entire contemporary opera/musical theater spectrum (including traditional opera, American musical theater, and alternative music-theater) in order to assist in the creation and production of a body of innovative and successful new opera/musical theater works. Its strategies include: providing information about new art in general and new opera/musical theater in particular; initiating the creation and development of new pieces in new ways; and encouraging opera companies to broaden their current roles in their communities by identifying and serving new audiences.

The Project Directors of OPERA FOR THE 80s AND BEYOND use an extensive resource system to keep opera companies informed of innovative trends in contemporary art, including new directions in opera, theatre, music, dance, performance art, and other forms of alternative opera/musical theater events. They coordinate meetings between opera companies and creative artists, and, working with a broadly-based Advisory Council, also administer the grant award process. The Advisory Council consists of a number of respected figures in the opera/musical theater world.

OPERA FOR THE 80s AND BEYOND is a two-part program. Phase One provides opera companies with the opportunity to apply for a series of pre-commissioning grants. "Exploration Fellowships" are travel grants that allow

General Directors and senior staff of opera companies to increase their knowledge of contemporary art by funding on-site visits to see performances and exhibitions and/or to meet with artists. "Team Building Grants" encourage short residencies at the opera company by a team of creative artists to explore the possibility of collaborating on a new piece. "Development Grants" help cover the costs of nurturing a new piece up to the point where a work-in-progress reading may be presented. The administrative structure is designed so that the program and the granting process can be quickly responsive to new developments in the field.

This pre-commissioning first phase is followed by Phase Two, which helps fund the actual commissioning and production of a piece. It is a logical extension of the pre-commissioning process, and its financial resources will be limited to projects initiated through Phase One.

This two-phase structure is designed to allow opera companies to more readily accept the risk associated with the development and production of new opera/musical theater works, and to explore alternative processes for commissioning and presenting them.

Opera companies will be urged to share information about their projects, and will be encouraged to join with other companies to co-commission and/or co-produce new pieces.

The OPERA America membership has responded enthusiastically to OPERA FOR THE 80s AND BEYOND, and a number of projects are being developed during the 1986-87 season.

## CONSULTATIONS PROGRAM

As a part of the funding received from the National Endowment for the Arts, OPERA America is able to offer a consultancy assistance program to its companies. Companies may request financial assistance to enable a consultant to work with them on a variety of managerial or production concerns. This funding, although limited, often serves as a catalyst for other special funding or matching funds. In fiscal year 1986 the following companies participated in the program:

Houston Grand Opera for Christine Bullin on the organizational structure of affiliate programs.

The Mississippi Opera for Margaret Genovese on long range planning and board development.

Pittsburgh Opera for George Heymont for training session on "Young Artists and the Media" for the Pittsburgh Opera Center.

The Virginia Opera for Danny Newman on subscription audience development.

In addition to the above, the staff of OPERA America is available on a limited basis in a consultancy capacity to assist any Member or Correspondent Company in solving their management problems. The areas in which OPERA America has expertise and experience include marketing and public relations, education, special constituency programs, general and office management, financial systems, fundraising, and board development.

The following companies participated in the staff consultancies program during the past year:

Knoxville Opera for Ellen Blassingham on Marketing and Public Relations.

Los Angeles Music Center Opera for Marthalie Furber on Education Program Development.

New World School for the Arts in Miami, FL for Marthalie Furber and Ben Krywosz on developing a model opera/musical theater training program for high school through college.

Opera/Columbus for Ellen Blassingham on Marketing and Public Relations.

Sarasota Opera for Marthalie Furber on Education Program Development.

## PUBLIC POLICY PROGRAM

OPERA America's membership is involved in organizing individual public policy programs, an ongoing effort since 1978. The membership's activities are meant to strengthen communication between the opera companies and elected officials who determine public policy. OPERA America maintains a close, cooperative relationship with the American Arts Alliance (AAA), which was formally organized in the fall of 1977. The AAA, an organization with lobbying status, is a consortium of the professional, nonprofit performing and visual arts institutions of the United States. Within the Alliance, seemingly disparate interests have united to exchange information and promote a national public policy on the arts that will increase public awareness of the role of the arts in American life. Orchestras, art museums, theaters, opera and dance companies pool their resources to advocate the importance of the arts to all public and private sources of financial investment and support. OPERA America provides statistical information and written testimony on behalf of the professional opera field for hearings and reports at the request of Congress. The Alliance keeps its membership of over 400 institutions aware of the most current legislation and policies affecting the arts. OPERA America participates in the AAA through its opera companies' representatives who serve as officers and board members.

### INTERCOMPANY ANNOUNCEMENTS

This publication is a monthly report on Congress, the National Endowment for the Arts, and other affiliated organizations and agencies, presenting information on their meetings, hearings, plans and priorities. The report also provides general information that affects and influences opera including activities of the membership, new publications, conferences and seminars, media activities, research, management techniques, grant application deadlines, auditions, special events, and job bank listings, as well as performance schedules of the membership. One-year subscription: $37.50.

### SCENERY, COSTUMES AND MUSICAL MATERIALS DIRECTORY

Now published biennially, with annual addenda, the directory provides a listing of company-owned materials that are available for rental, along with commercial costume house information and company-recommended scenery construction studios, plus a listing of currently available surtitles or title projections. $15.00

### PROFESSIONAL OPERA SURVEY

This comparative financial and statistical survey of OPERA America Member and Correspondent Companies details their financial condition and is published annually for the membership. The survey provides a broad and historical perspective on the economic impact of the professional opera field, and is used to determine trends in attendance, production activity, earned income, expenses and sources of funding, while serving as a valuable management tool for the opera companies.

**MANAGEMENT RESOURCE VOLUME**

This volume is produced biennially and contains reference information on national organizations and resources available to OPERA America members, including funding programs of the National Endowment for the Arts, Canada Council and OPERA America. It also contains a list of state and province arts agencies and a national press list. $10.00

**PROFILE**

This publication is produced annually and provides the most comprehensive view of the activities of the professional opera field available. $9.00

**PERSPECTIVES: CREATING AND PRODUCING CONTEMPORARY OPERA AND MUSICAL THEATER**

Published as a 135-page softbound volume, *Perspectives* contains a series of fifteen specially commissioned monographs which examine the forces that have deterred the development of a vital indigenous American opera, providing insights from professionals in opera and musical theater, critics and academicians. With the objective of providing fresh viewpoints and new approaches to the problems of developing an American repertoire, the book addresses such topics as the creative process involved in composing opera, the process of commissioning new works, the training of composers, the opera libretto, the role of the music critic, the differences between opera and musical theater, the marketing of new works, and financial aspects of producing new works. The book, which is believed to be the first to deal with this subject, was made possible through a grant from the Exxon Corporation. $9.00

**WORKING IDEAS**

This resource guide for developing successful education programs contains practical information, as well as training, documentation and survey forms to assist opera companies in their educational efforts. It focuses on the effective usage of opera companies' resources and the development of working partnerships with other institutions and organizations interested in education. Throughout this 300+ page book, which has examples of education programs currently being conducted by opera companies, an important statement is conveyed about the impact opera companies can have and are having on arts education in their own communities. The book is a product of the Education Program in cooperation with the Learning About Learning Educational Foundation and can be ordered from OPERA America. $30.50

**504 PROGRAMS THAT WORK**

This resource book, based on reports from recipients of OPERA America Mini Awards for special constituency programs, aims to assist opera companies in implementing programs to integrate people with disabilities and those in their senior years into opera company activities. Information on each project includes cost, number of constituents, cooperating agencies, implementation suggestions, sample evaluation forms, and a list of tapes and scripts for opera synopses available through the OPERA America resource center. $3.00

**EDUCATIONAL RESOURCE MATERIALS**

A listing of educational resource materials available from OPERA America Member and Correspondent Companies. The listing includes type of materials, suitability for particular age/grade levels, cost for the purchase of the material and its availability. $4.00

**OPERA COMPANIES AND SHOPPING CENTERS: PARTNERS IN COMMUNITY OUTREACH**

Shopping centers are the contemporary version of the medieval marketplace where the arts were part of the daily activities. A number of OPERA America companies have found this alternative performance space very effective in expanding their company's visibility, exciting new audiences, and expanding education programs. This publication is designed by the Education Program as a handbook to assist other companies in collaborations with shopping centers in their own communities. It provides very specific facts and "how-to" information for both opera companies and shopping centers. $5.00

**SURVEY OF PROFESSIONAL TRAINING/APPRENTICE PROGRAMS**

Descriptions of professional singers' training programs operated by opera companies in the U.S. and Canada are provided in this publication. Program length, salaries and compensation, audition process, and the kinds of musical, vocal, dramatic and business/professional training offered are included. It also contains brief descriptions of training programs offered by companies for coach/accompanists, conductors, stage directors, designers, and administrators. $5.00

**CATALOG OF SPECIAL EVENT FUND RAISERS**

Special Events organized by opera companies and opera guilds to raise money are in this publication. Included are descriptions of the event, approximate dates, person in charge, net and gross income, number of workers required, advance preparation required, and special problems involved in producing the event. $12.00

**SPECIAL REPORTS AND SURVEYS**

OPERA America regularly publishes special reports which are available only to its membership. These have included reports on labor contracts, a survey of opera touring throughout North America, surveys of guild and board activities, a report on ticket pricing, a survey of subscription campaigns, and a survey of live performance broadcasts.

**1986-87 SEASON PERFORMANCE SCHEDULE**

Productions and performance dates for the complete 1986-87 Season are listed for all OPERA America companies in North America. $4.00

**OPERA FOR THE 80s AND BEYOND NEWSLETTER**

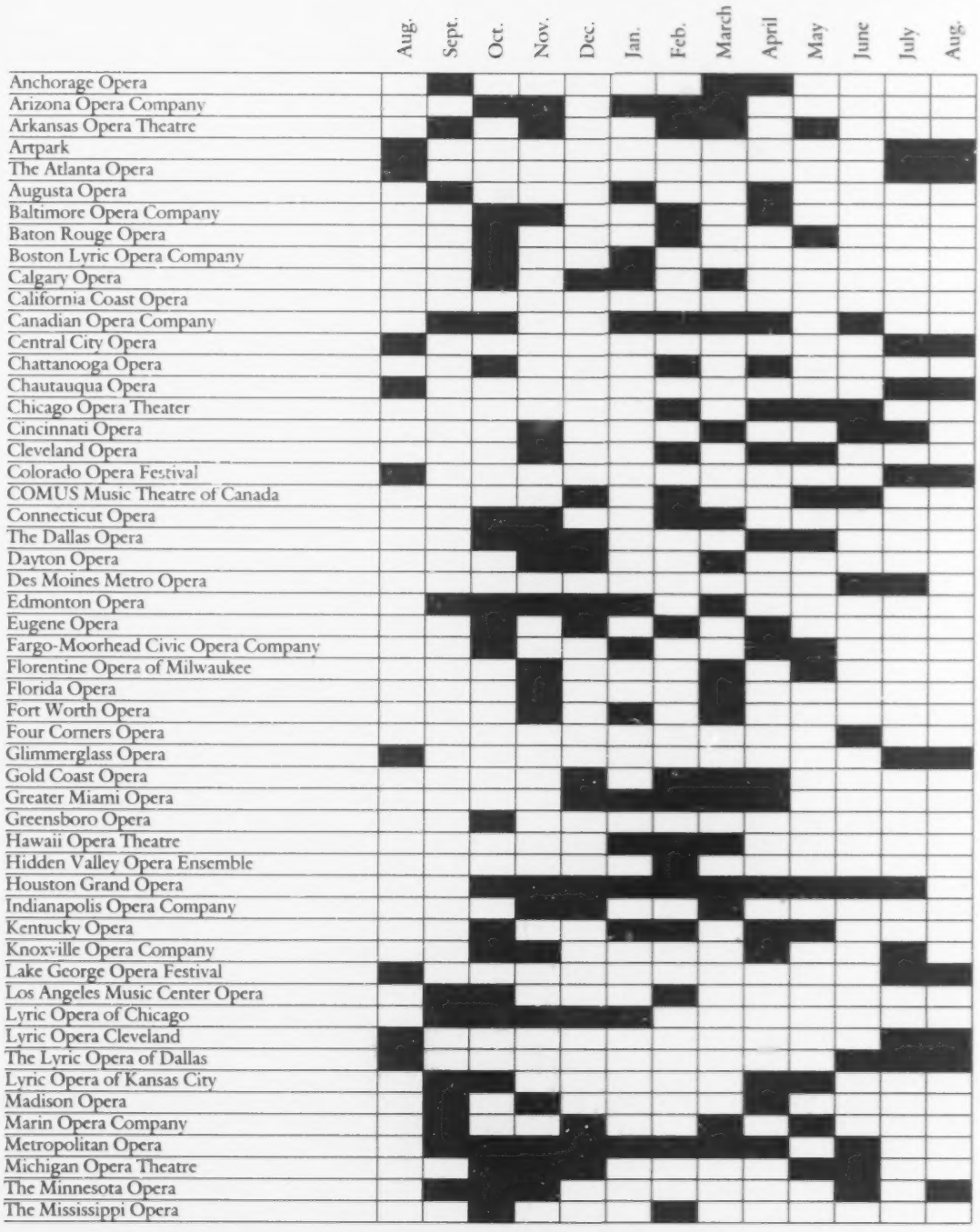
Each month, the OPERA FOR THE 80s AND BEYOND Newsletter profiles living creators of opera/musical theater works or describes developing works, or reprints articles of special interest to the OPERA America membership. The newsletter also features a calendar listing performances of new music and events of unusual significance. This publication is only available to OPERA America companies.

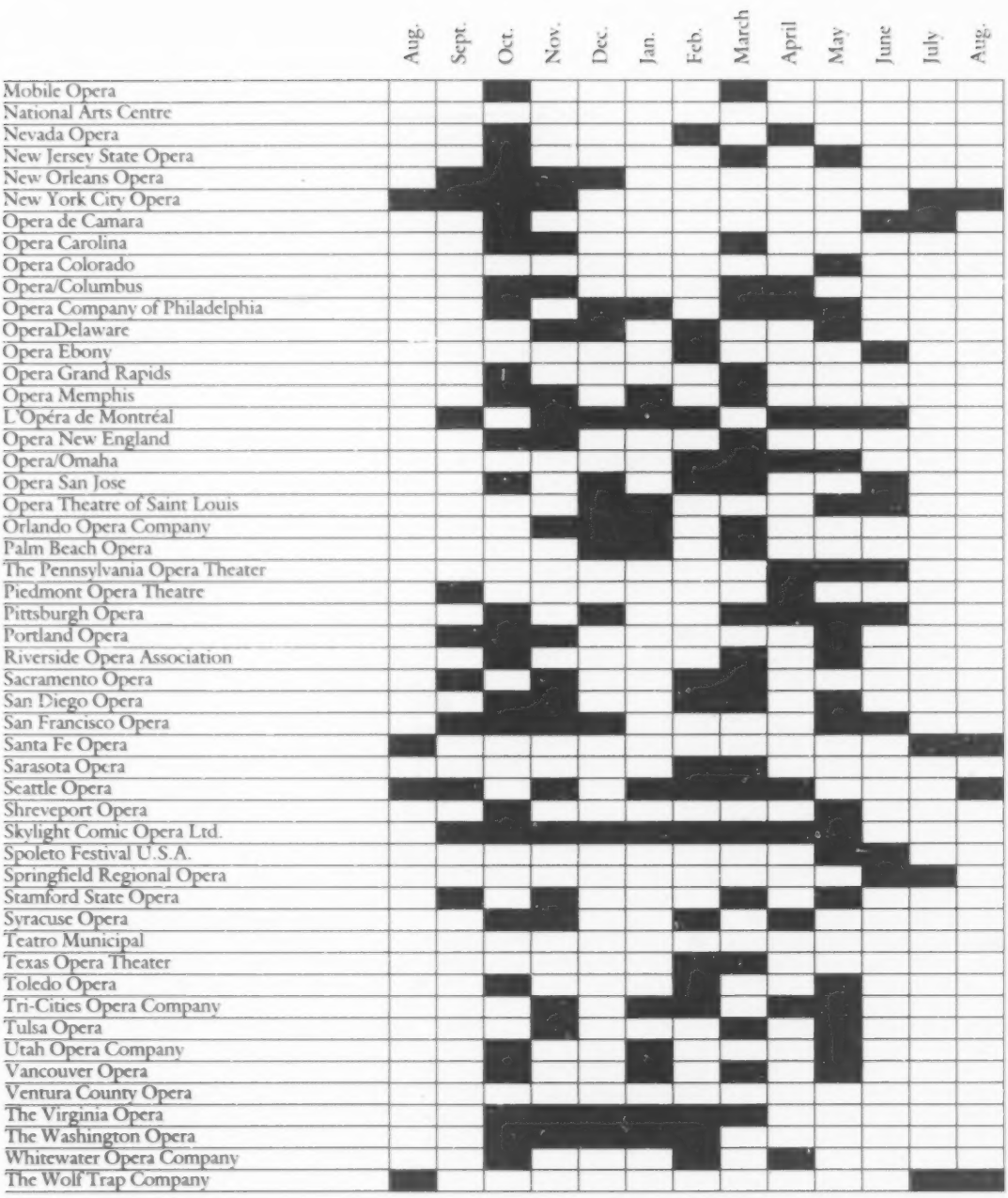
**KIDS CREATE AND PARTICIPATE NEWSLETTER**

This newsletter provides a network for opera companies, schools and other institutions that directly involve students in opera/music theater performance and in creating and producing new works. Each issue provides names and addresses of organizations working with students, describes the philosophy and operation of one of the organizations and provides insights on an aspect (vocal production, composing, etc.) of working with students. The newsletter is currently provided free of charge as a service of the Education Program though it may become necessary to begin to charge a minimal subscription fee.

# PERFORMANCE SCHEDULES

## OPERA AMERICA COMPANIES
### August 1986 through August 1987

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Mobile Opera
National Arts Centre
Nevada Opera
New Jersey State Opera
New Orleans Opera
New York City Opera
Opera de Camara
Opera Carolina
Opera Colorado
Opera/Columbus
Opera Company of Philadelphia
OperaDelaware
Opera Ebony
Opera Grand Rapids
Opera Memphis
L'Opéra de Montréal
Opera New England
Opera/Omaha
Opera San Jose
Opera Theatre of Saint Louis
Orlando Opera Company
Palm Beach Opera
The Pennsylvania Opera Theater
Piedmont Opera Theatre
Pittsburgh Opera
Portland Opera
Riverside Opera Association
Sacramento Opera
San Diego Opera
San Francisco Opera
Santa Fe Opera
Sarasota Opera
Seattle Opera
Shreveport Opera
Skylight Comic Opera Ltd.
Spoleto Festival U.S.A.
Springfield Regional Opera
Stamford State Opera
Syracuse Opera
Teatro Municipal
Texas Opera Theater
Toledo Opera
Tri-Cities Opera Company
Tulsa Opera
Utah Opera Company
Vancouver Opera
Ventura County Opera
The Virginia Opera
The Washington Opera
Whitewater Opera Company
The Wolf Trap Company

# THE STATE OF THE ART

One of the most arresting statistical findings uncovered in OPERA America's research has been the fact that 50% of the companies in the OPERA America membership were founded in the 1970's and 1980's. Thus, while opera is frequently perceived as an art form that more often looks to the past than to the future, today it is, in fact, youthfully alive and vigorous.

There are now 104 members of OPERA America in North and South America. Not only have there been new companies forming in smaller and mid-sized cities all over the country, democratizing and decentralizing the art form, but the rapid growth of opera has also included the birth of second companies in cities which already had a thriving opera company. Second companies can now be found in such cities as Chicago, Cleveland, Dallas, Milwaukee, Philadelphia, Toronto and Boston. In some instances the two companies have quite different artistic missions and through the complementary efforts of each, the community is treated to a full spectrum of the riches that opera and musical theater have to offer, from the traditional to the new, from opera in the grand style to smaller-scale intimate stagings.

In 1984-85, total attendance at operatic events of all kinds reached 6,672,000. More than 342,000 people subscribed to opera in the U.S. and Canada, with subscription rates averaging about 49%. Looking at figures for all opera companies of every size on the North American continent, we find that they played to an average of 82% of capacity in 1984-85, a remarkable achievement. Earned income for the field as a whole in the U.S. averaged nearly 55% of total income.

Another significant trend in the opera field in recent years is a willingness to explore unusual repertoire and to expand the opera company's artistic mission. Many companies now regularly include the performance of works from other closely affiliated genres, such as musicals, operettas, and contemporary music theater, with the result that today there is arguably more diversity on the opera stage than ever before. Nearly one-third of the membership will present musicals and operettas, ranging from *The Pirates of Penzance* to *Sweeney Todd*, during the upcoming season, and there will be performances of such non-standard repertoire as *Alcina, Orpheus in the Underworld, The Tsar's Bride, Wiener Blut, Hamlet, Dialogues of the Carmelites, The Golden Cockerel, Zaza, Beatrice and Benedict, Death in Venice* and *The Cradle Will Rock*.

There is a growing sense in the field that opera, to survive, must not only maintain its commitment to honoring the great works of the past but also engender new works that express the emotional life of our times and address contemporary social realities. For example, several new works exploring black history in the U.S. have recently been premiered, including *Frederick Douglass* (Opera Ebony), *Harriet, the Woman Called Moses* (The Virginia Opera), and *X (The Life and Times of Malcolm X)* (New York City Opera).

The collaborative method of creating opera, which resulted in so many masterpieces of the 18th and 19th centuries, has been rediscovered by a new generation of music-theater artists and new forms of artistic collaboration are beginning to enrich the creative process. Such works as Telson and Breuer's *The Gospel at Colonus* (which fuses gospel music with Greek tragedy), *The Juniper Tree* (jointly created by composers Philip Glass and Robert Moran), and *Slow Fire,* (collectively created by composer Paul Dresher, writer-performer Rinde Eckert and director Richard E.T. White) are examples of the kinds of alternative approaches to opera and music-theater pieces being explored by opera companies with the encouragement of OPERA America's OPERA FOR THE 80s AND BEYOND program. Lyric Opera of Chicago has instituted a composer-in-residence program and new works are being developed by Opera Theatre of Saint Louis, Houston Grand Opera, Orlando Opera, Opera Carolina, New York City Opera, The Minnesota Opera and Opera de Camara, (which recently developed and premiered *El Mensajero de Plato*). Both The Pennsylvania Opera Theater and Portland Opera have conducted composer/librettist residencies (the first in either company's history), and similar projects are being developed at a number of other companies around the country.

The financial and attendance survey found in the next several pages indicates that, up through the 1985 Fiscal Year, opera companies have been able, for the most part, to maintain financial stability and hold on to the artistic progress

they have achieved so painstakingly. How long this can last is open to question, for we have found that stability has been gained, in part, by a dramatic curtailment of expense budgets, which were held back to an unprecedented average growth rate of only 3% in FY 1985. While corporate and individual support has shown healthy growth, there is no predicting the future. Edward M. Block, Senior Vice President of AT&T, was very cautionary in his testimony before the House Appropriations Subcommittee last March:

> "Private foundation support for the arts appears to have flattened. Corporations are increasingly pressed to respond to a host of other needs for philanthropic support . . . At best, corporate support for the arts will increase marginally if at all in the near-term, given such competing and compelling claims on philanthropic budgets . . . The private sector in general, and the corporate community in particular . . . cannot fully substitute for the underpinning that enlighted federal assistance offers."

In the five-year period from the 80-81 season through the 84-85 season, National Endowment for the Arts support to opera companies through Program Funds has grown just 17% overall, while opera company expenses have increased 60% during the same time period. Ardis Krainik, General Manager of Lyric Opera of Chicago, who testified on behalf of the opera field at the House Appropriations hearings, spoke of the critical nature of the federal role in maintaining a balance of public and private monies, and the importance of federal support to organizations large and small. "Our Lyric Opera has the reputation of being one of the most stable organizations of its kind . . . yet I do not kid myself," Miss Krainik said. "*All* of us in the arts hang by the same fragile economic thread. We exist now in a delicate balance of earned income from ticket sales and other income from contributed support." It is clear that the federal government is not providing for the future needs of the arts; rather, it is barely maintaining the status quo.

Today the fight for economic survival of the arts is being waged on many fronts, and indeed, many companies seem to be losing this battle. As of the end of Fiscal Year 1985, 48 companies had deficits, an increase of 10% over the previous year, representing an unprecedented 54% of the membership reporting survey data. Like an endangered species, an arts organization faces an environment that is growing increasingly hazardous. The income growth gained through increased ticket sales and the encouraging increases in individual contributions have been secured through such techniques as direct mail. This is now being threatened by large increases in the non-profit bulk postal rates. During 1985-86, the cost of direct mail postage rose 67% in a fifteen-month period. While the final impact of the new tax legislation cannot yet be determined, particularly as it pertains to the issues of gifts of appreciated property and contributions by non-itemizers, it holds the potential of being disastrous for arts fund raising, affecting the entire spectrum of donors, from large to small. Anne Murphy, Executive Director of the American Arts Alliance, recently said, "There are habits of giving that will absolutely be affected by this bill. What we also seem to be doing is encouraging wealth to remain in the hands of the wealthy." Tax analysts believe the legislation will encourage taxpayers to hold on to their assets, or bequeath them to their heirs, because of the loss of the tax incentive.

But despite the economic difficulties faced by opera companies around the country, there are numerous glimmers of progress on the horizon. Michigan Opera Theatre, in the challenging environment of Detroit, has surged ahead, artistically and economically, and in its upcoming season (86-87) boasts a $4.7 million budget, a growth of 153% in just three years. The prospect of a vibrant new international opera company blossoming forth in Los Angeles, at last, is heartening. In 1985-86 two of the nation's youngest opera companies presented successful world premieres by major American composers, both works highly acclaimed by the press and both winners at the box office: Opera/Columbus with its March, 1986, production of Pasatieri's *Three Sisters* and Des Moines Metro Opera with its premiere of Hoiby's *The Tempest* this past June. These are just a few of the many recent success stories in the opera field and they indicate that the future belongs to those with energy, vision, and strong community support.

Most companies' artistic mandate now includes education programs for adults and students at

all levels, plus the training of young professionals. An impressive 93 companies, which represents 89% of the total OPERA America membership, currently have education programs, and in 1984-85 these programs reached more than 1,500,000 people.

Another notable development is the continued growth in the number of companies providing training programs for young performing artists. OPERA America's recent survey of these programs revealed that there are now 32 companies with training programs, an increase of eight companies in just under two years. These programs are located throughout the country in twenty different states, with several in Canada. Companies realize the importance of training young talent and recognize their responsibility for preparing young people adequately for the difficult career of an opera singer. More companies are providing in-depth training experience, with 13 of the companies offering programs of 9 to 12 months duration.

Many companies of modest financial resources but bold artistic dreams are tackling very difficult traditional repertoire or contemporary works and mounting excellent productions. An impressive total of 11 world premieres took place during the 1984-85 season, produced by companies representing a broad range of operating budgets (these premieres are detailed on the following pages). A general trend toward the presentation of adventurous repertoire by these companies continued into the recently completed 1985-86 season as well. For example one could have seen the second production of Carlisle Floyd's latest work, *Willie Stark*, in both Charlotte and Shreveport, *Turandot* at Dayton Opera, *The Rape of Lucretia* at Four Corners Opera in Durango, *Falstaff* at Glimmerglass Opera Theater, *The Rake's Progress* at Hawaii Opera Theatre, *Macbeth* at Opera-Delaware, and the world premiere of *Chinchilla* at Tri-Cities Opera in Binghamton, all companies with operating budgets of less than $900,000 that year.

Challenging repertoire will continue to invigorate the 1986-87 season as well. In addition to the works cited earlier in this essay, the season also includes the fourteen-city co-production schedule of Houston Grand Opera's *Porgy and Bess, Where the Wild Things Are* at Lyric Opera of Kansas City, the North American stage premiere of Janacek's *From the House of the Dead* at Vancouver Opera, the world premiere of Menotti's *Goya*, starring Placido Domingo, at The Washington Opera, Britten's *Curlew River*, presented by Opera Theatre of Saint Louis, *The Postman Always Rings Twice* at The Minnesota Opera; and the world premiere of *X (The Life and Times of Malcolm X)* at New York City Opera.

The essence of the operatic experience is communion: a live performance unites an audience through the sharing of heightened emotional experiences. With the belief that art exists for the common good, opera companies today realize that they reach their greatest communicative power when they are fully accessible to all parts of our society. They also recognize that they must function not in isolation from community life, but integrated into the cultural, social, economic and intellectual fabric of our cities.

An opera company enriches a community far beyond the impact of the performances it presents on the stage. The presence of an opera company means performance opportunities for singers, orchestral musicians, dancers, pianists and other artists, both on the main stage and in dozens of outreach performances. It means hope and professional guidance for outstanding young singers who are emerging from small towns throughout the country, many of whom will advance to become our nation's foremost artists. It means access to the educational experiences that are uniquely provided by opera, an art form which unites all of the other arts and provides a pathway to exploration of the great humanistic and artistic traditions. Given the youthful age of most of our institutions, the vast potential for opera companies to contribute to the human community is only beginning to be tapped.

As these institutions bring vitality to local communities, collectively they revitalize our national cultural life. Ardis Krainik's testimony encapsulated perfectly the position of the opera company in our society today: "From sea to shining sea, we of the arts *are* pursuing and achieving that excellence to which we aspire. We are an indispensable ingredient of that quality of life which Americans are so proud of. We inform, we entertain, we inspire, we exalt! We are glamorous and glorious!"

# PROFESSIONAL OPERA SURVEY

## PERFORMANCE ACTIVITY: 1984–85

### THE SURVEY UNIVERSE

| | |
|---|---|
| Total Attendance | 6,672,000 |
| Subscribers | 342,400 |
| Main Season/Festival Performances | 1,909 |
| Main Season/Festival Productions | 328 |
| Total Performances & Presentations of all kinds | 8,567 |

### OVERALL ATTENDANCE

The grand total for attendance at all opera events presented by the professional companies in North America in 1984–85 was approximately 6,672,000, an increase over the previous year. This overall figure includes actual attendance at paid performances plus estimated attendance at free performances and other events sponsored by opera companies, such as lecture-demonstrations and open dress rehearsals.

### MAIN SEASON AND FESTIVAL ATTENDANCE

Total attendance at main season and festival performances that were fully-staged with orchestra, for all companies reporting data reached 3,255,635, an increase of approximately 10% over the previous year. This increase is due to the fact that half of the companies submitting attendance data reported main season attendance gains, some very substantial, and because several companies new to the OPERA America membership submitted data for the first time. Attendance gains for 1984–85 also reflect the fact that the New York City Opera returned to a full schedule that season, following the curtailed 1983–84 season. However, at the same time that many companies were gaining audiences, many others experienced an audience decline.

### EDUCATION ACTIVITIES

Education programs for people of all ages form an increasingly important part of an opera company's regular activity. 93 companies now have education programs, which is 89% of the total current OPERA America membership of 104 companies. Special programs and performances which had an educational focus numbered in the hundreds and reached a total audience of more than 1½ million people. These programs consist of both in-house programs, which are presented in the opera house, and outreach programs, in which companies bring programs to schools, senior citizen centers, the workplace and other institutions such as libraries and hospitals. The largest portion of this audience was students in kindergarten through 12th grade. The breakdown of the audience for education programs is as follows:

| | |
|---|---|
| K-12 programs | 1,332,000 |
| Adult programs | 102,400 |
| Programs for senior citizens | 35,800 |
| College programs | 13,000 |
| Programs for people with disabilities | 15,000 |
| TOTAL | 1,516,200 |

### SUBSCRIPTIONS

In 1984–85, more than 342,400 people subscribed to opera in the U.S. and Canada. The average rate of subscription for the sample group of 62 companies who provided complete attendance data was 49%. The companies played to an average of 82% of capacity.

### TICKET PRICES

Sixty-seven American opera companies submitted data on their 1984–85 ticket prices. Top prices for an orchestra seat ranged from a high of $70 at the Metropolitan Opera down to $9. The average price of an orchestra seat among these reporting companies was $30.08, a 2% increase over the average price of the previous year. 55% of the American companies who reported had tickets available in the $5 to $8 range for main season performances. In addition, several companies offered standing room at even lower prices.

### TOUR AUDIENCES

The total audience for touring of all kinds reached 1,044,600 in 1984–85. Twenty-one companies toured productions with orchestra, a decrease of 2 companies since 1983-84. Altogether, a total of 43 companies presented some form of touring performance, an increase of two companies over the previous year.

## REPERTOIRE AND PERFORMANCES

- During the 1984–85 season OPERA America companies presented a total of 1,909 performances fully staged with orchestra during their main seasons and opera festivals.
- Companies presented a total of 148 different works from the opera/musical theater repertoire performed fully-staged with orchestra during main seasons and festivals.
- Of the 148 different works performed, 69 were written in this century, which is 46% of the total repertoire. This percentage reflects the increase in performances of American musicals, operettas such as *The Merry Widow*, and more frequent productions of works by such early twentieth century composers as Strauss and Janacek.
- There were a total of 328 different productions of opera/musical theater given by these companies on their main stage.
- The most frequently produced works in 1984–85 were, in descending order:

  *Madama Butterfly* (16 productions)
  *La Boheme* (14)
  *La Traviata* (14)
  *The Barber of Seville* (13)
  *Carmen* (13)
  *Aida* (10)
  *The Magic Flute* (9)
  *The Marriage of Figaro* (8)
  *Rigoletto* (8)
  *Faust* (7)
  *Hansel and Gretel* (7)
  *The Merry Widow* (7)
  *The Mikado* (7)
  *I Pagliacci* (7)

- Moving into the ranks of the more frequently produced repertoire in 1984–85 were such works as *The Marriage of Figaro*, with 8 productions as compared to 4 the previous year; *Faust*, with 7 productions as compared to 4; *The Mikado*, produced by 7 companies as compared to 2; *Eugene Onegin*, with 6 productions, as compared to 2 the previous year; *Candide*, with 4 productions (2 the year before); *Ernani* with 4 productions (only one the previous year); and *The Rake's Progress*, with 4 productions as compared to only one the previous year.
- In terms of number of *performances*, of operas, *The Barber of Seville* ranked highest, with 88 performances, followed by *La Traviata*, with 84, and in third place, *La Cenerentola* with 75 performances.
- Musicals receiving the most performances by opera companies were *Candide*, with 29 and *Sweeney Todd* with 26.

## WORLD PREMIERES

World premieres presented during the 1984–85 season by OPERA America companies were:

*Casanova's Homecoming* by Dominick Argento, presented by the Minnesota Opera;

*Clair de Lune* by Libby Larsen with libretto by Patricia Ha[illegible] presented by Arkansas Opera Theater;

*A Fine Agitation* (The Woman Who Dared) by Zelman Bokser, with a libretto by Cynthia Fuller, produced by Opera Theater of Rochester;

*Frederick Douglass* by Dorothy Rudd Moore, presented by Opera Ebony;

*Harriet, The Woman Called Moses* by Thea Musgrave, presented by The Virginia Opera;

*The Italian Lesson* by Lee Hoiby, presented by Baltimore Opera;

*Joruri* by Minoru Miki, with libretto by Colin Graham, presented by Opera Theatre of Saint Louis;

*The Seduction of a Lady* by Richard Wargo, presented by the Lake George Opera Festival;

*The Sibyl*, by Vincent Persichetti, presented by The Pennsylvania Opera Theater;

*The Tempest* by John Eaton, with libretto by Andrew Porter, presented by Santa Fe Opera;

*The Woodlanders* by Stephen Paulus, with libretto by Colin Graham, presented by Opera Theatre of Saint Louis.

## AMERICAN PREMIERES

*Akhnaten* by Philip Glass presented by Houston Grand Opera;

*Animalen* by Lars Johan Werle and librettist Tage Danielsson, presented by The Minnesota Opera;

*La Battaglia di Legnano* by Verdi in its American professional stage premiere, presented by Pittsburgh Opera;

*The English Cat* by Hans Werner Henze, with libretto by Edward Bond, presented by Santa Fe Opera.

# FISCAL ACTIVITY

## SURVEY UNIVERSE

The number of companies responding to our 1984-85 Professional Opera Survey increased again to another record high since the first survey was conducted in 1978-79. Excluding a few companies such as festivals who are unable to separate certain opera expenses from overall activities, the total universe of companies for the financial analysis in this introductory section was 89 companies—84 American and 5 Canadian—representing 86% of present OPERA America membership.

The budgets of the actively producing companies in the survey universe ranged from $65,000 to $75,100,000.

The operating income for the universe in the 1984-85 season totalled more than $235 million, an increase of 10% for the second consecutive year. Total operating expenses increased over the previous year at a slower rate, 7%, also to a $235 million level, resulting in a slight aggregate surplus for the field in the amount of $43,000, the first aggregate surplus since the 1979-80 season.

This year's data reflects a change in the period surveyed. Previous financial surveys were conducted for all the companies' fiscal years ending within a given calendar year. In order to provide the data in a more timely manner, the 1984-85 Professional Opera Survey covered the period from September, 1984 through August, 1985. Therefore, the data for the nine companies whose fiscal years ended between September and December, 1984, has been repeated in the 1984-85 survey. The budgets of these companies range from $92,000 to $3.6 million, with their total budgets equalling $9.5 million, or 4% of the total field. The majority of these companies are summer opera festivals. The repeated data for these companies did not deviate significantly from the trends evidenced by the new data for the remaining 80 companies.

### SURVEY UNIVERSE: FINANCIAL SUMMARY

(89 COMPANIES)

| **INCOME** | | % Total Income |
|---|---|---|
| Earned | $128,349,047 | 54.4 |
| Private Support | 85,419,864 | 36.3 |
| Public Support | 21,992,408 | 9.3 |
| | $235,761,319 | |
| **EXPENSES** | | % Total Expenses |
| Personnel | 146,429,039 | 62.1 |
| Non-personnel | 89,289,483 | 37.9 |
| | $235,718,522 | |
| **AGGREGATE SURPLUS** | $ 42,797 | |

In 1984-85, 62% of all opera company expenses went toward personnel, indicating the labor-intensive nature of the field. This percentage has now held steady for the past four years.

Using the aggregate deficit figure alone as an assessment of the fiscal problems of the opera field can be misleading, because surpluses of healthy companies cancel out the deficits of other companies in the aggregate figures. A more indicative measurement of the overall health of the field is to compare the total deficits of all the companies posting deficits in 1984-85 with the total for last year. Here we find that the number of companies with deficits has continued to grow.

48 companies sustained losses for the 1984-85 fiscal year, representing 54% of the total number of companies included in the survey, compared with 43 companies (52% of the total) the previous year. This is a 10% increase in the number of companies with deficits over the previous year. Those 48 companies had total losses of $7,200,000 compared to last year's $10,900,000. However, if we exclude one major company which sustained large operating deficits in both years, then we find that the remaining 47 companies experienced losses totalling $5,330,000, an 8% increase over the prior year's level of $4,922,000.

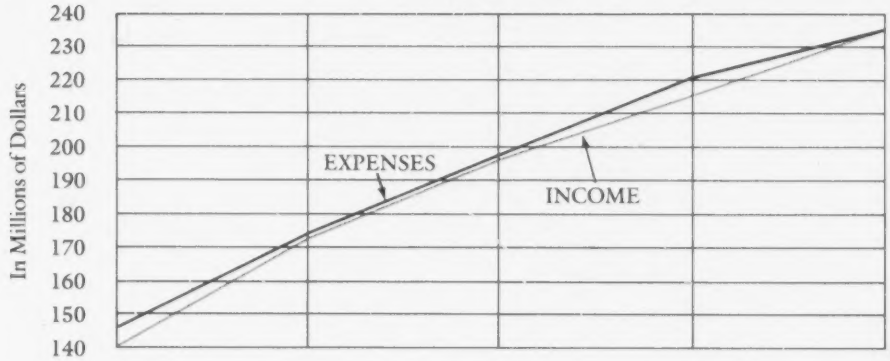
### Membership Ending Year With Operating Loss

| Season | No. companies | % of Membership |
|---|---|---|
| 1981-82 | 31 | 41% |
| 1982-83 | 34 | 45% |
| 1983-84 | 43 | 52% |
| 1984-85 | 48 | 54% |

## INCOME AND EXPENSE COMPARISON
## 1983-84 AND 1984-85 UNIVERSE (89 COMPANIES)

| | 1983-84 | 1984-85 | % Change |
|---|---|---|---|
| Combined Operating Income | $214,141,965 | $235,761,319 | + 10.1 |
| Combined Operating Expenses | 220,439,355 | 235,718,522 | + 6.9 |
| Aggregate Surplus/(Deficit) with Metropolitan Opera | (6,297,390) | 42,797 | — — |
| Aggregate Surplus/(Deficit) without Metropolitan Opera | (319,000) | 1,917,797 | — — |

## COMPARISON OF INCOME AND EXPENSES
## 1981–1985



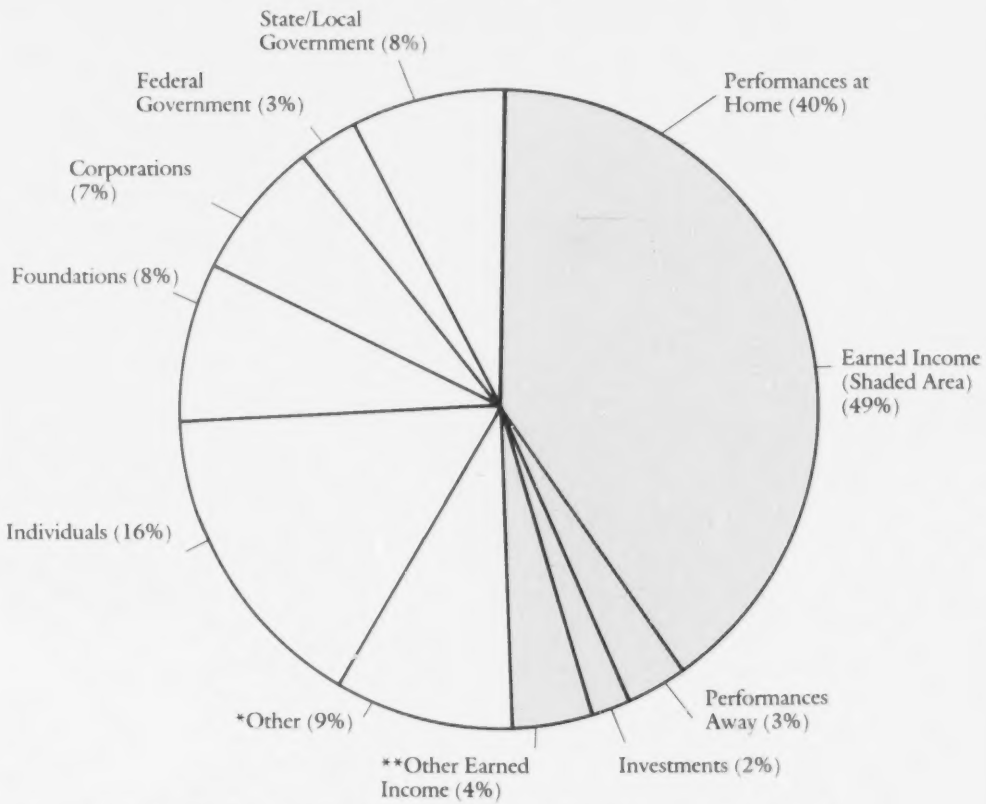

| | 1980–81 | 1981–82 | 1982–83 | 1983–84 | 1984–85 |
|---|---|---|---|---|---|
| Income | 140.6 | 172.9 | 195.5 | 214.1 | 235.8 |
| Expenses | 146.8 | 174.7 | 197.2 | 220.4 | 235.8 |

## SOURCES OF INCOME
## ALL U.S. COMPANIES IN SURVEY UNIVERSE

| In thousand $ | 1983–84 | 1984–85 | % Change |
|---|---|---|---|
| Earned | 107,955 | 119,024 | 10.3 |
| Individuals | 31,482 | 34,091 | 8.3 |
| Foundations | 11,620 | 12,700 | 9.3 |
| Corporations | 10,366 | 12,808 | 23.6 |
| State/Local | 8,236 | 9,078 | 10.2 |
| Federal | 5,071 | 5,943* | 17.2* |
| Other | 23,630 | 22,842 | (3.3) |
| **TOTAL** | 198,360 | 216,486 | 9.1 |

*Includes $700,000 NEA Challenge Grant monies included in operating income of one company, which was granted for the purpose of eliminating an accumulated deficit. (Challenge grants are more often taken into non-operating accounts, such as endowment funds.) By excluding this grant the percent of change drops to 3.4%.

**SURVEY UNIVERSE (89 COMPANIES)**
**SOURCES OF INCOME:**
**1984–85**
**All U.S. Companies excluding Metropolitan Opera**




*Includes support from United Arts Funds, guild fund raising activities and donated in-kind services.

**Includes gift shop sales, rental of sets and costumes, program advertising and concession income.

## SOURCES OF INCOME 1984–85: PERCENTAGE OF TOTAL INCOME

| | Earned | Indiv. | Corp. | Found. | State/Prov. & Local | Fed. | Other |
|---|---|---|---|---|---|---|---|
| U.S. companies above $350,000 excluding Metropolitan Opera | 49 | 16 | 7 | 8 | 6 | 3 | 11 |
| Metropolitan Opera | 66 | 15 | 4 | 2 | 2 | 1 | 10 |
| U.S. companies below $350,000 | 37 | 26 | 6 | 5 | 5 | 1 | 20 |
| **All U.S. companies excluding Metropolitan Opera** | **49** | **16** | **7** | **8** | **8** | **3** | **9** |
| All U.S. companies including Metropolitan Opera | 55 | 16 | 6 | 6 | 4 | 3 | 10 |
| Canadian companies | 48 | 6 | 6 | 1 | 18 | 9 | 12 |

## SOURCES OF INCOME

- Earned income as a percent of total income increased slightly from last year to 49% in 1984–85 for all U.S. companies excluding the Metropolitan Opera.
- Looking at this same group of all U.S. companies excluding the Met, individual contributions continued to be the largest component of unearned income. However, individual giving dropped 3 percentage points, from 19% to 16% of total income, a reversal of the trend the previous year. In actual dollars, individual giving increased $2,609,000, an increase of 8%.
- Foundations continued in second place as a source of unearned income, remaining at 8% of total income. In actual dollars, foundation giving went up $1,080,000, a 9% increase.
- Corporate donations stayed in third place as a contributor of unearned income, representing 7% of total income during the 1984–85 season. In actual dollars, they increased $2,442,000, an impressive gain of 24%.
- State and local government sources increased to 8% of total income, up from 6% for the previous three years. In actual dollars, they increased $842,000, a gain of 10%.
- For the survey universe, funding taken into companies' operating income from the National Endowment for the Arts increased in dollars from $4.5 million in 1983–84 to $5.6 million in 1984–85. As a percentage of total income for U.S. companies including the Met, NEA support increased slightly from 2.3% to 2.6%.
- Total overall funding for U.S. companies from all Federal government sources maintained the same proportions as the last two years, at 3% of total income.
- Support income raised through United Arts Funds, guild activities and fund raising benefits, and from in-kind and donated services, continued to play a major role in balancing budgets, totalling 9% of all revenues, down from 10% last year.

## NEA FUNDING: All OPERA America Companies in U.S.*

The following statistics are taken from the NEA Annual Report.

| | 80–81 | 81–82 | 82–83 | 83–84 | 84–85 |
|---|---|---|---|---|---|
| PROGRAM GRANTS | 4,086,200 | 4,342,400 | 4,281,350 | 4,450,200 | 4,763,500+ |
| Percent Change | +6.1 | +6.3 | −6.0 | +6.2 | +7.0 |
| CHALLENGE/ ADVANCEMENT GRANTS | 2,414,000 | 950,000 | 275,000 | 2,747,900 | 2,550,000+ |

* includes grants to some organizations, such as festivals, not included in survey universe.

\+ difference between NEA figures above and total NEA revenues reported by OPERA America companies of $5.6 million is due to: 1) differences in timing of fiscal years, and, 2) Challenge grants which are taken into non-operating accounts. Figures reported by OPERA America companies include operating income only.

## ENDOWMENTS

- At the end of the 1984–85 Fiscal Year, eleven American companies had endowments of $500,000 or more, an increase of one company over the previous year.
- Of these more substantial endowment funds, only two companies have endowments of more than $5,000,000; 4 companies have endowments ranging in size from $1,500,000 to $2,000,000, a decrease of 1 company since 1983–84. The remaining five larger endowments are between $500,000 and $1 million in size.
- While it is primarily the largest companies who have raised the most substantial endowments, there are now 12 American companies of various sizes with endowments ranging in size from $100,000 to $500,000.
- There are an additional sixteen other American companies who have started to build an endowment. At the present time, these endowments are very small and do not contribute in any significant way to the companies' earned income level.
- Two Canadian companies have endowments, with the largest being $2,000,000.

## CANADIAN COMPANIES

Five Canadian companies are included in the 1984–85 survey universe, one more than the number in 1983–84. Total income for this group was $19,300,000, an increase of 22% over the previous year's level of $15,800,000. For the companies surveyed, expenses matched the rate increase in income of 22%, rising from $15,900,000 to $19,300,000. If we look only at the data furnished by the four companies who reported both years, we find that both income and expenses grew 13%.

In the aggregate, the Canadian companies ended the year with a total deficit of only $700, with two of the five companies reporting losses totalling $318,000. Last year, two of the companies experienced deficits, with an aggregate deficit for the group of $92,000.

Earned income declined as a component of revenues, decreasing from 53% in 1983–84 to only 48% of total income in 1984–85. Unearned income conversely increased from 47% to 52% of total revenues.

The total amount of government grant allocations for the five Canadian companies was $6,446,500, with $1,748,800 coming from the Canada Council. By comparison, total government allocations for the four companies reporting in 1983–84 were $4,735,600, with the Canada Council providing $1,791,300.

| | $ thousands | % total income |
|---|---|---|
| **EARNED INCOME** | | |
| Performances at home | 7,476 | 38.8 |
| Performances away | 92 | .5 |
| Broadcast & recording | 278 | 1.4 |
| Investments, endowments & bank interest | 929 | 4.8 |
| Other | 550 | 2.8 |
| Total | 9,325 | 48.3 |
| **PRIVATE SUPPORT** | | |
| Individuals | 1,220 | 6.3 |
| Corporations | 1,119 | 5.8 |
| Foundations | 173 | .9 |
| Guilds | 127 | .7 |
| Other | 864 | 4.5 |
| Total | 3,503 | 18.2 |
| **PUBLIC SUPPORT** | | |
| State & Local | 4,660 | 24.2 |
| Federal | 1,787 | 9.3 |
| Total | 6,447 | 33.5 |

## SURVEY SAMPLE GROUP*

Two years ago, OPERA America initiated an analysis of fifty-two American opera companies for whom detailed financial data was available for five consecutive years. By examining the fiscal activity of an exactly identical group, we have been able to make year-to-year comparisons as well as analyze trends in the field over five-year periods.

Because not all of the same 52 companies were able to respond to the 1984–85 Professional Opera Survey, we are using a smaller sample group of 50 companies this year. Two companies with budgets under $350,000 have been eliminated from the previous sample group. (One company ceased operations and one was unable to report its data.) The remaining fifty companies have been used consistently for the five-year analyses throughout the following section.

In 1984–85, the sample group ranged in budget size from $123,700 to $75,100,000. Based on our present membership, the sample group represents 48% of the total number of OPERA America companies and 86% of the total industry dollars, as reported by the survey universe.

## SAMPLE GROUP (50 COMPANIES) INCOME, EXPENSES AND SURPLUS/(DEFICIT)

| In Million $ | 80–81 | 81–82 | 82–83 | 83–84 | 84–85 |
|---|---|---|---|---|---|
| Income | 125.1 | 157.5 | 174.9 | 189.5 | 201.6 |
| Expenses | 128.3 | 157.7 | 176.8 | 195.8 | 201.9 |
| Surplus/(Deficit) | (3.2) | (.2) | (1.9) | (6.3) | (.3) |

- Total income for the sample group is increasing at a decreasing rate, rising only 6% from the level of the previous year, less than half the compound growth rate of 13% for the five-year period.

- Total expenses for 1984–85 increased only 3%, a sharp decline from the previous year's expense increase of 11%, and considerably less than the compound growth rate for expenses of 12% over the past 5 years. These figures indicate that in the past year there has been a dramatic slowdown in the economic growth of the opera field, in terms of both operating budgets and revenues. For the first time in five years, income growth has outpaced expense growth rates, due to a tightening of expense budgets.

- The sample group has experienced an aggregate deficit position each year since 1981. The number of companies ending the year with a loss has significantly increased from six years ago, when 14 companies in the group (27% of the total) had losses. At the completion of the 1985 season, 27 organizations (54% of the total) reported expenses in excess of revenues, almost double the number of companies in 1980.

## SAMPLE GROUP (50 COMPANIES) SOURCES OF INCOME

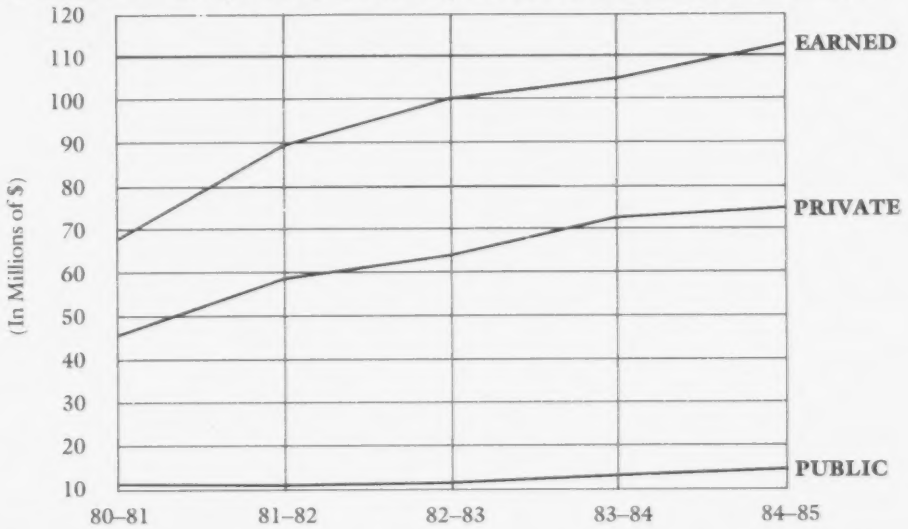
| In Million $ | 80–81 | 81–82 | 82–83 | 83–84 | 84–85 |
|---|---|---|---|---|---|
| Earned Income | 67.5 | 89.4 | 100.0 | 104.0 | 112.7 |
| Private Support | 46.1 | 57.3 | 63.5 | 72.8 | 74.5 |
| Public Support | 11.5 | 10.8 | 11.5 | 12.8 | 14.4 |
| Total | 125.1 | 157.5 | 175.0 | 189.6 | 201.6 |
| As Percentage of Total Income | | | | | |
| Earned Income | 54 | 57 | 57 | 55 | 56 |
| Private Support | 37 | 36 | 36 | 38 | 37 |
| Public Support | 9 | 7 | 7 | 7 | 7 |

With a slowdown in growth of grants and contributions from the public sector during the past several years, opera companies have become increasingly dependent upon earned income and contributions from private sources to meet growing expenses. Government funding from federal, state and local sources has dropped from 9% in 1981 and remained flat at 7% since 1982 as a percentage of total income for this sample group. Earned income, while generally trending upward until 1983, dropped back down to 55% of total income in 1984 and 56% in 1985. Private contributions dropped back down to a 37% level as a percentage of total income.

***SAMPLE GROUP: 50 COMPANIES**
**1981–1985**

Anchorage Opera, Arizona Opera, Arkansas Opera Theatre, Baltimore Opera Company, Central City Opera, Charlotte Opera, Chicago Opera Theater, Cincinnati Opera, Cleveland Opera, Colorado Opera Festival, Connecticut Opera, Dallas Opera, Florentine Opera of Milwaukee, Fort Worth Opera, Glimmerglass Opera Theater, Greater Miami Opera, Houston Grand Opera, Kentucky Opera, Lake George Opera Festival, Lyric Opera of Chicago, Lyric Opera of Kansas City, Metropolitan Opera, Michigan Opera Theatre, Minnesota Opera, Mississippi Opera, Mobile Opera, Nevada Opera, New Jersey State Opera, New Orleans Opera, New York City Opera, Opera Company of Philadelphia, Opera Memphis, Opera/Omaha, Opera Theatre of Rochester, Opera Theatre of Saint Louis, The Pennsylvania Opera Theater, Pittsburgh Opera, Portland Opera, San Diego Opera, San Francisco Opera, Santa Fe Opera, Seattle Opera, Shreveport Opera, Stamford State Opera, Syracuse Opera, Tri-Cities Opera, Tulsa Opera, Utah Opera, Virginia Opera, The Washington Opera.

## SAMPLE GROUP (50 COMPANIES) 1981–1985 Sources of Income




## EARNED INCOME

Earned income increased 8% from $104 million in 1984 to $112.7 million in 1985, and as a percentage of total income for the sample group, rose from 55% to 56%. This rate of growth represents an increase over last year's growth rate of 4%, but is still considerably less than the compound growth rate of 14% for the five-year period.

Over the five-year period, revenues from performances in the home metropolitan area have been the predominant source of income for the companies and have grown from 36% of total income in 1980–81 to 41% of total income in 1984–85. This may reflect a decline in touring income as well as the fact that ticket prices have increased at a steady pace over the past five years. Income from broadcast and recording declined sharply in 1984–85.

## SAMPLE GROUP (50 COMPANIES) EARNED INCOME

| In Million $ | 80–81 | 81–82 | 82–83 | 83–84 | 84–85 |
|---|---|---|---|---|---|
| Performances at Home | 44.9 | 62.8 | 70.4 | 74.1 | 83.0 |
| Performances Away | 7.5 | 7.2 | 9.0 | 8.2 | 7.9 |
| Broadcasting & Rec. | 4.1 | 5.1 | 6.6 | 7.3 | 5.8 |
| Investments, Endowments & Bank Int. | 5.1 | 6.9 | 6.4 | 6.0 | 7.0 |
| Other | 6.0 | 7.4 | 7.7 | 8.4 | 9.0 |
| TOTAL | 67.6 | 89.4 | 100.1 | 104.0 | 112.7 |
| As Percentage of Total Income | | | | | |
| Performances at Home | 36 | 40 | 40 | 39 | 41 |
| Performances Away | 6 | 5 | 5 | 4 | 4 |
| Broadcasting & Rec. | 3 | 3 | 4 | 4 | 3 |
| Investments, Endowments & Bank Int. | 4 | 4 | 4 | 3 | 3 |
| Other | 5 | 5 | 4 | 5 | 5 |
| TOTAL | 54 | 57 | 57 | 55 | 56 |

## SAMPLE GROUP (50 COMPANIES) PRIVATE SUPPORT INCOME

| In Million $ | 80–81 | 81–82 | 82–83 | 83–84 | 84–85 |
|---|---|---|---|---|---|
| Individuals | 19.4 | 23.7 | 23.8 | 29.8 | 31.2 |
| Foundations | 6.8 | 9.4 | 11.4 | 11.1 | 11.9 |
| Corporations | 7.6 | 7.6 | 9.0 | 9.9 | 12.0 |
| Guilds | 3.4 | 3.8 | 5.7 | 5.4 | 6.6 |
| Other | 8.9 | 12.8 | 13.6 | 16.6 | 12.8 |
| TOTAL | 46.1 | 57.3 | 63.5 | 72.8 | 74.5 |
| As Percentage of Total Income | | | | | |
| Individuals | 16 | 15 | 14 | 16 | 15 |
| Foundations | 5 | 6 | 6 | 6 | 6 |
| Corporations | 6 | 5 | 5 | 5 | 6 |
| Guilds | 3 | 2 | 3 | 3 | 3 |
| Other | 7 | 8 | 8 | 9 | 6 |
| TOTAL | 37 | 36 | 36 | 39 | 36 |

Revenues from private sources increased only 2% from 1984 to 1985, from $72.8 million to $74.5 million. This was a dramatic drop from the 15% increase experienced the year before. The 5-year compound growth rate has been 13%. The largest increase in the past year was from corporations, which climbed 21% from $9.9 million to $12 million. Individual contributions increased 5%, while foundations rose 7% year to year. Other sources of support, such as revenue-generating projects, actually declined 23%. (Leaving out the effect of the Metropolitan Opera in 1984 and 1985, other sources of private support increased by about 1%.)

Individual donations continue to maintain first place as a source of private giving, representing 15% of total income for the sample group. Income from foundations (6%) and guilds (3%) are both holding steady as a percentage of total income, while corporations rose from 5% to 6%.

In dollars, foundations have displayed the fastest growth, with a compound growth rate of 15%, individuals have been second at 13%, and contributions from corporations have increased at a rate of 12%, compounded over the five years.

## SAMPLE GROUP (50 COMPANIES) PUBLIC SUPPORT INCOME

| In Million $ | 80–81 | 81–82 | 82–83 | 83–84 | 84–85 |
|---|---|---|---|---|---|
| State & Local | 6.3 | 6.9 | 7.5 | 7.8 | 8.5 |
| Federal | 5.1 | 3.8 | 3.8 | 4.9 | 5.7 |
| Other | .1 | .1 | .2 | .1 | .2 |
| TOTAL | 11.5 | 10.8 | 11.5 | 12.8 | 14.4 |
| As Percentage of Total Income | | | | | |
| State & Local | 5 | 4 | 4 | 4 | 4 |
| Federal | 4 | 3 | 2 | 3 | 3 |
| Other | * | * | 1 | * | * |
| TOTAL | 9 | 7 | 7 | 7 | 7 |

*Less than 1%

## SAMPLE GROUP (50 COMPANIES) PUBLIC SUPPORT INCOME

For the fourth consecutive year, income from the public sector remained at 7% of total income for the sample group, although the amount in dollars increased 13% in the past year, an improvement over the 11% the previous year. In dollars, federal, state and local government support of opera increased $1.6 million over the prior year's levels for the sample group. (By excluding the effect of the $700,000 Challenge Grant to one company, as described earlier in the Survey Universe section, government support increased only $900,000.) While increasing in dollars, support from the federal government accounted for only 3% of total income and state and local support remained flat at 4% of total income.

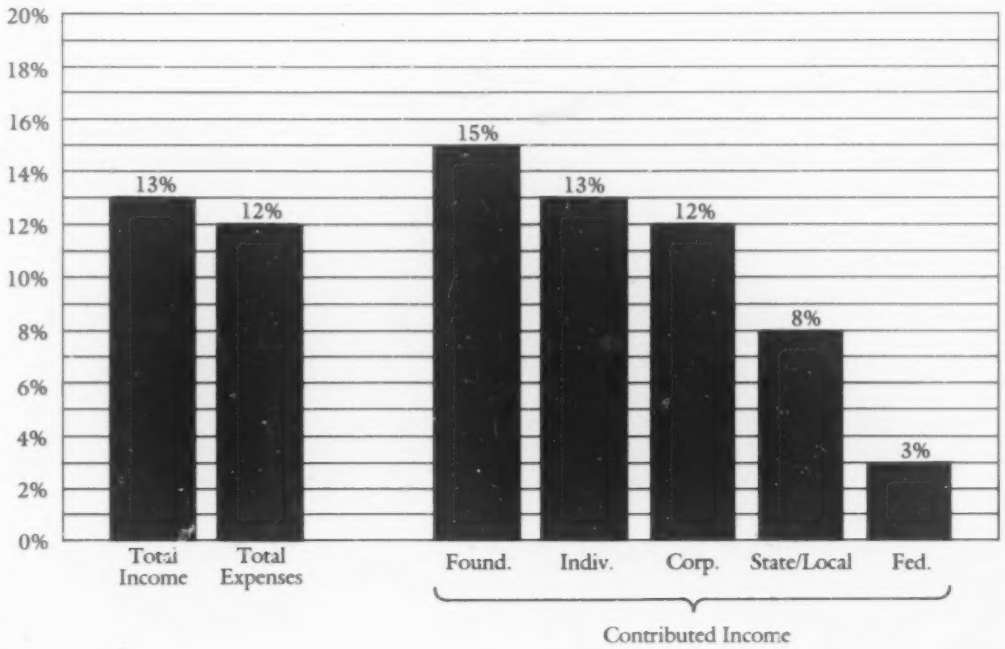
Looking at the compound growth rates for public support, state and local contributions have increased 8% over the five year period for the sample group, and Federal support only 3%. (Again, by excluding the effect of the one $700,000 Challenge Grant, Federal support has actually remained flat over the five-year period.) These figures compare poorly with the overall growth rate of the field, which has experienced 12% and 13% compound growth rates for expenses and income respectively.

## SAMPLE GROUP (50 COMPANIES) RATE OF CHANGE IN PERCENTS

| | 1981 | 1982 | 1983 | 1984 | 1985 |
|---|---|---|---|---|---|
| Income | +5 | +26 | +11 | +8 | +6 |
| Expenses | +8 | +23 | +12 | +11 | +3 |

The table above compares the annual rate of growth for expenses and income during each of the past five years.

## SAMPLE GROUP COMPOUND GROWTH RATES: 1981–1985



## SAMPLE GROUP (50 COMPANIES) EARNED AND UNEARNED INCOME AS A PERCENTAGE OF EXPENSES

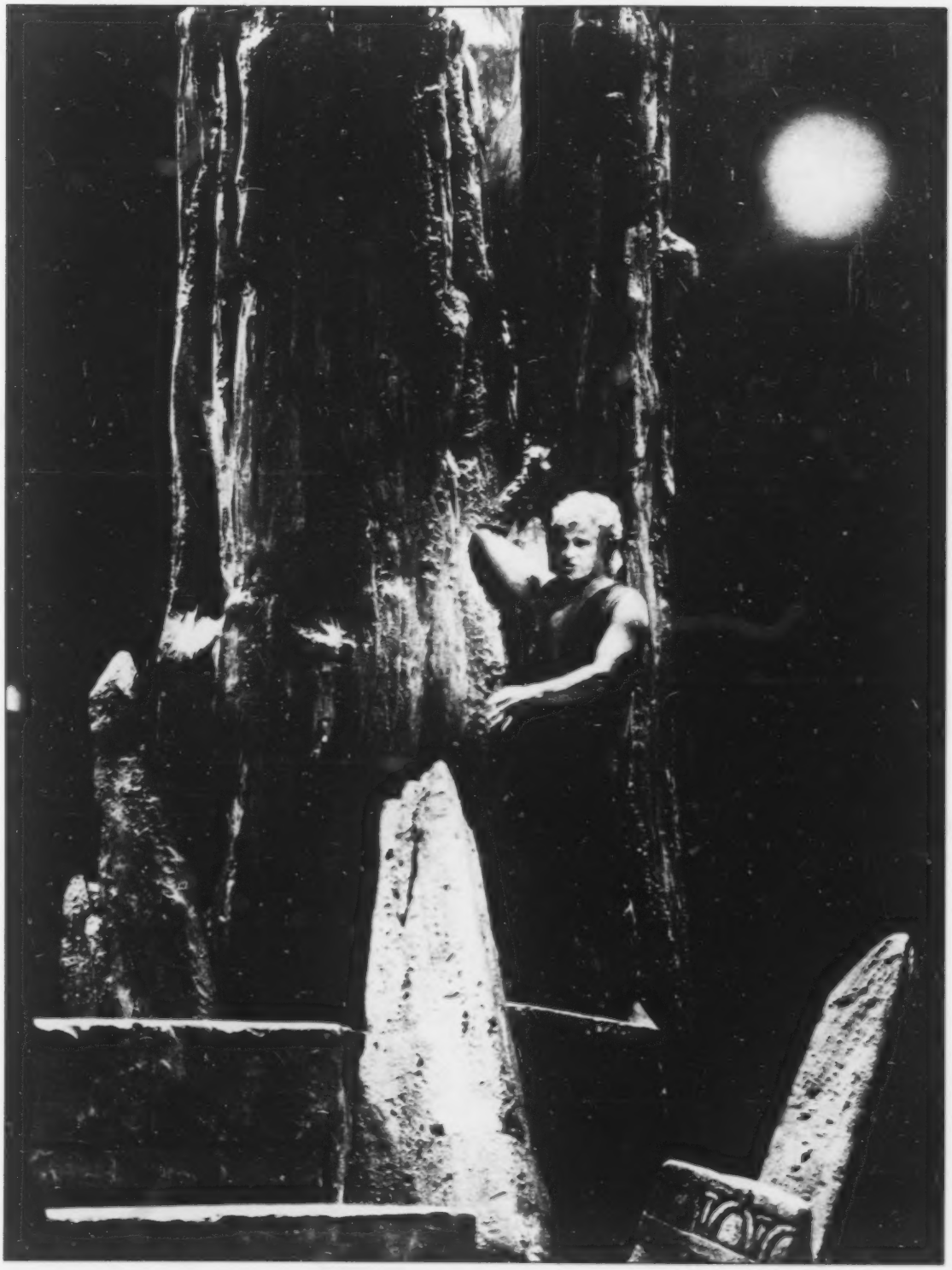
| In Percents | 80–81 | 81–82 | 82–83 | 83–84 | 84–85 |
|---|---|---|---|---|---|
| Earned | 52.6 | 56.7 | 56.6 | 53.1 | 55.8 |
| Unearned | 44.9 | 43.2 | 42.4 | 43.7 | 44.0 |
| TOTAL | 97.5 | 99.9 | 99.0 | 96.8 | 99.8 |

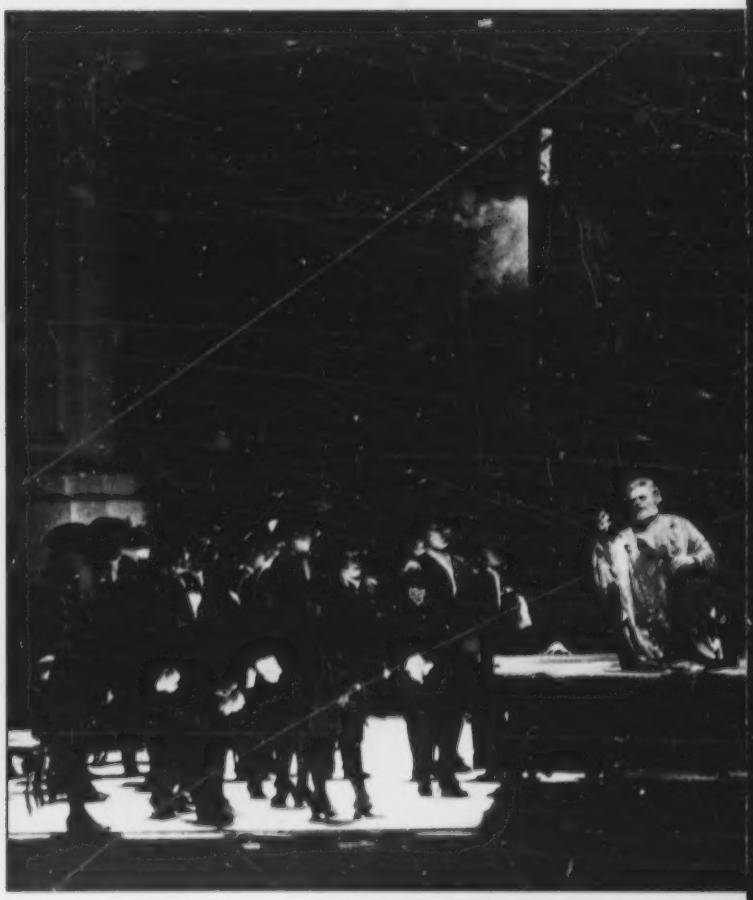
In 1985, both earned income and contributed revenues, as a percentage of expenses, reversed an earlier trend downward. Together they reflect the companies' more successful efforts to close the gap between income and expenses during the 1984–85 season.

## SAMPLE GROUP (50 COMPANIES) DEVELOPMENT EXPENSES

The survey indicates that through 1984, opera companies have been devoting ever-increasing financial and human resources to fund raising and development activities. However, the 1984–85 data shows a distinct slowdown in the rate of increased spending from year to year, remaining practically flat from the previous year (the increase is actually 1%). As a percentage of total budget, development expenses remained about the same as the previous year, dropping slightly from 5.7% to 5.6%.

| Companies Over $350,000 | 80–81 | 81–82 | 82–83 | 83–84 | 84–85 |
|---|---|---|---|---|---|
| Personnel | 1,337,252 | 2,746,250 | 2,905,387 | 3,706,322 | 4,493,155 |
| Non-personnel | 2,922,152 | 3,714,805 | 5,442,094 | 7,382,111 | 6,739,266 |
| TOTAL | 4,259,404 | 6,461,055 | 8,347,481 | 11,088,433 | 11,232,421 |
| Companies Under $350,000 | | | | | |
| Personnel | 31,775 | 20,238 | 15,495 | 16,662 | 11,989 |
| Non-personnel | 34,803 | 23,435 | 118,592 | 72,054 | 17,744 |
| TOTAL | 66,578 | 43,673 | 134,087 | 88,716 | 29,733 |
| GRAND TOTAL | $4,325,982 | $6,504,728 | $8,481,568 | $11,177,149 | $11,262,154 |
| Percent of Total Expenses | 3.4% | 4.1% | 4.8% | 5.7% | 5.6% |
| Percent Increase in Dollars Over Previous Year | | 50% | 30% | 32% | 1% |





*Previous page, Peter Hofmann as Siegmund in DIE WALKÜRE in San Francisco Opera's 1985 Summer Festival production of Wagner's complete RING OF THE NIBELUNG.*

*Photo above, Syracuse Opera Company's production of FALSTAFF with Martha Jane Howe as Dame Quickly and Timothy Noble as Falstaff, presented in April, 1986.*

*Center above, Handel's SAMSON presented during the 1985–86 Lyric Opera of Chicago season, with Jon Vickers in the title role. Photo by Tony Romano.*

*Photo above, the world premiere production of CHINCHILLA, by Myron Fink and Donald Moreland, presented in January, 1986, by Tri-Cities Opera. Pictured are Richard Leech and Sharon Harrison.*

*Photo at left, Weill's STREET SCENE, presented by Chautauqua Opera in August, 1985. Photo by Kevin Lahey.*

*Karole McKeon as Gretel, Sharon Sheehan as Hansel and Eilana Lappalainen as the Dew Fairy in Opera San Jose's production of HANSEL AND GRETEL presented during the 1985–86 season.*

*Below, The Dallas Opera's production of GOTTERDAMMERUNG, fall, 1985, with William Wildermann as Hagen and Marius Rintzler as Alberich. Photo by Mark Perlstein.*

*Right, Russell Smythe as Papageno and Shawna Farrell as Papagena in Vancouver Opera's THE MAGIC FLUTE, March, 1986. Photo by David Cooper.*

*Below, James Morris in the title role of DON GIOVANNI with David Langan as the Commendatore in Opera Colorado's 1986 season. Photo by Laszlo.*

*Lower right, Regine Crespin as Madame Flora, with Randi Marrazzo as Mrs. Gobineau and Judith Christin as Mrs. Nolan in THE MEDIUM, produced by the Opera Company of Philadelphia, January, 1986.*

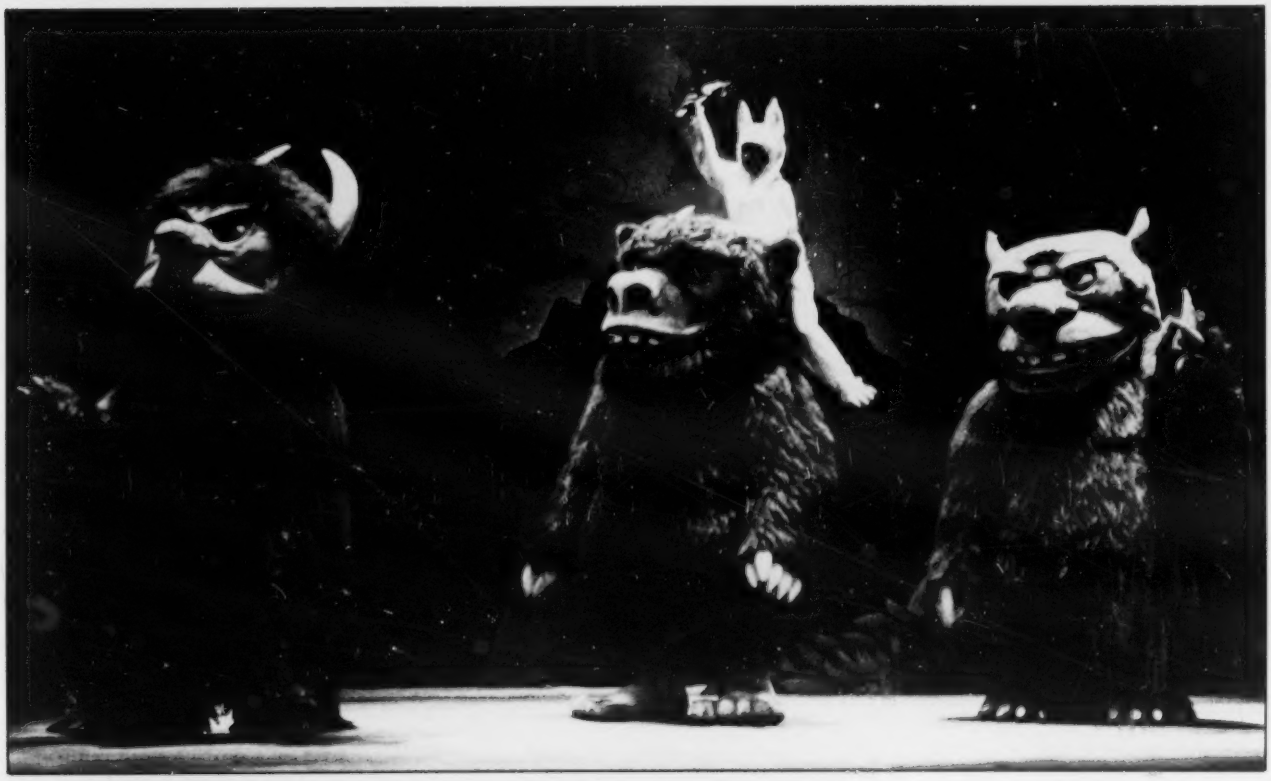
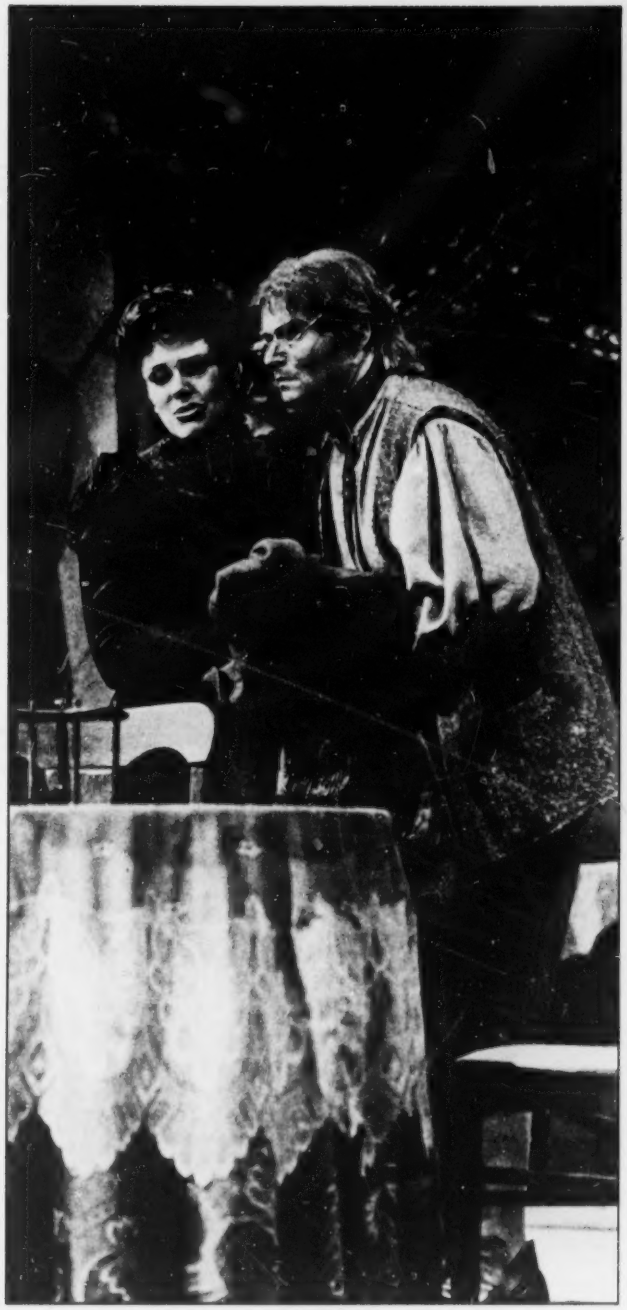


*Photo above, the American premiere of WHERE THE WILD THINGS ARE at The Minnesota Opera in September, 1985, composed by Oliver Knussen, with libretto and design by Maurice Sendak.*

*Photo at left, the world premiere production of Raymond Pannell's AS LONG AS A CHILD REMEMBERS, presented by Arkansas Opera Theater in April, 1986. Pictured are Art Arney and Terry Sneed.*



*Joseph Evans and Pamela South in the Lake George Opera Festival's summer 1985 production of Dominick Argento's THE BOOR. Photo by Henry Grossman.*

*SWEENEY TODD, produced by the Lyric Opera of Kansas City in the fall of 1985.*

*Photo above, Houston Grand Opera's FAUST, a co-production with Seattle Opera, presented in the fall of 1985. Pictured is Adriana Vanelli as Marguerite. Photo by Jim Caldwell.*

*Photo at right, pictured left to right are Darren Keith Woods, Eugene Perry, Gordon Hawkins, Dawn Upshaw, Ned Barth and Allan Glassman in the Snow White section of Conrad Susa's TRANSFORMATIONS performed by the Wolf Trap Opera Company in the summer of 1985. Photo by Peter H. Krogh.*

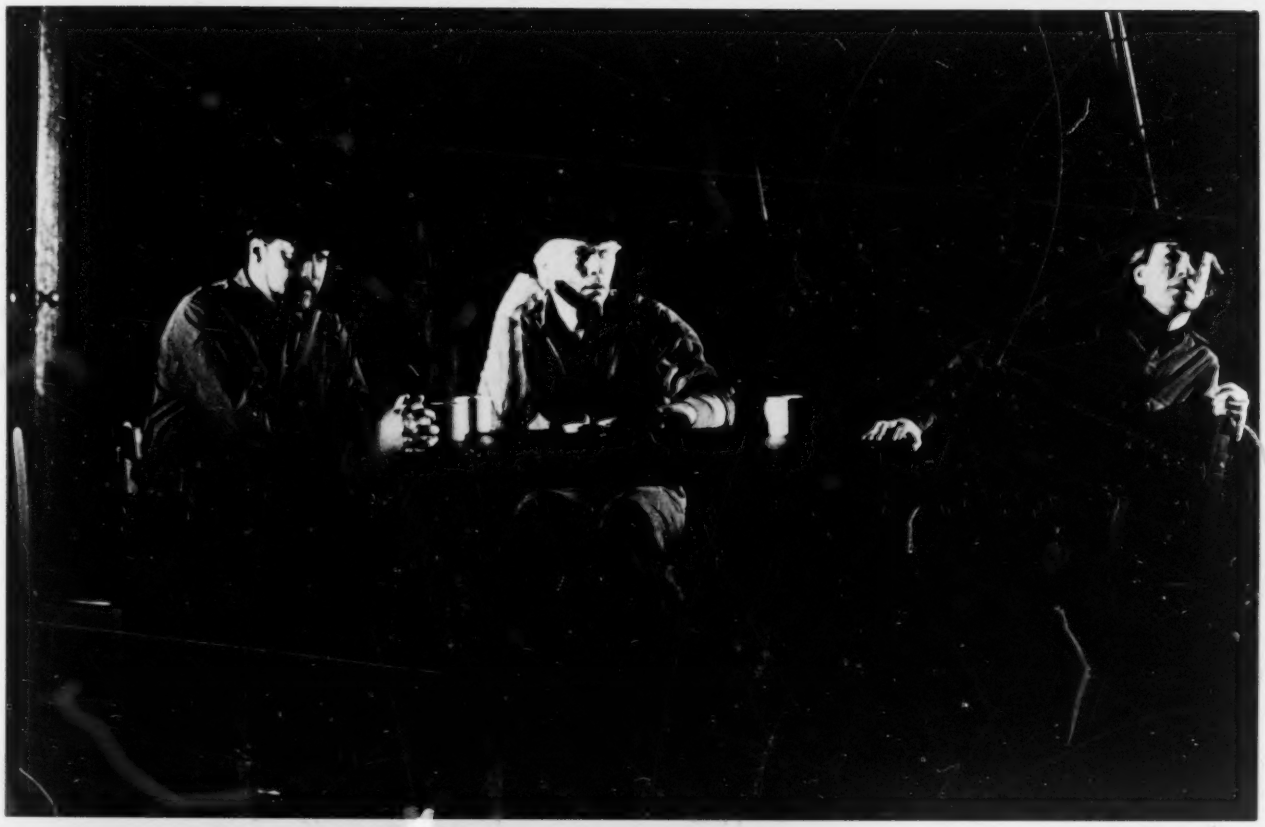
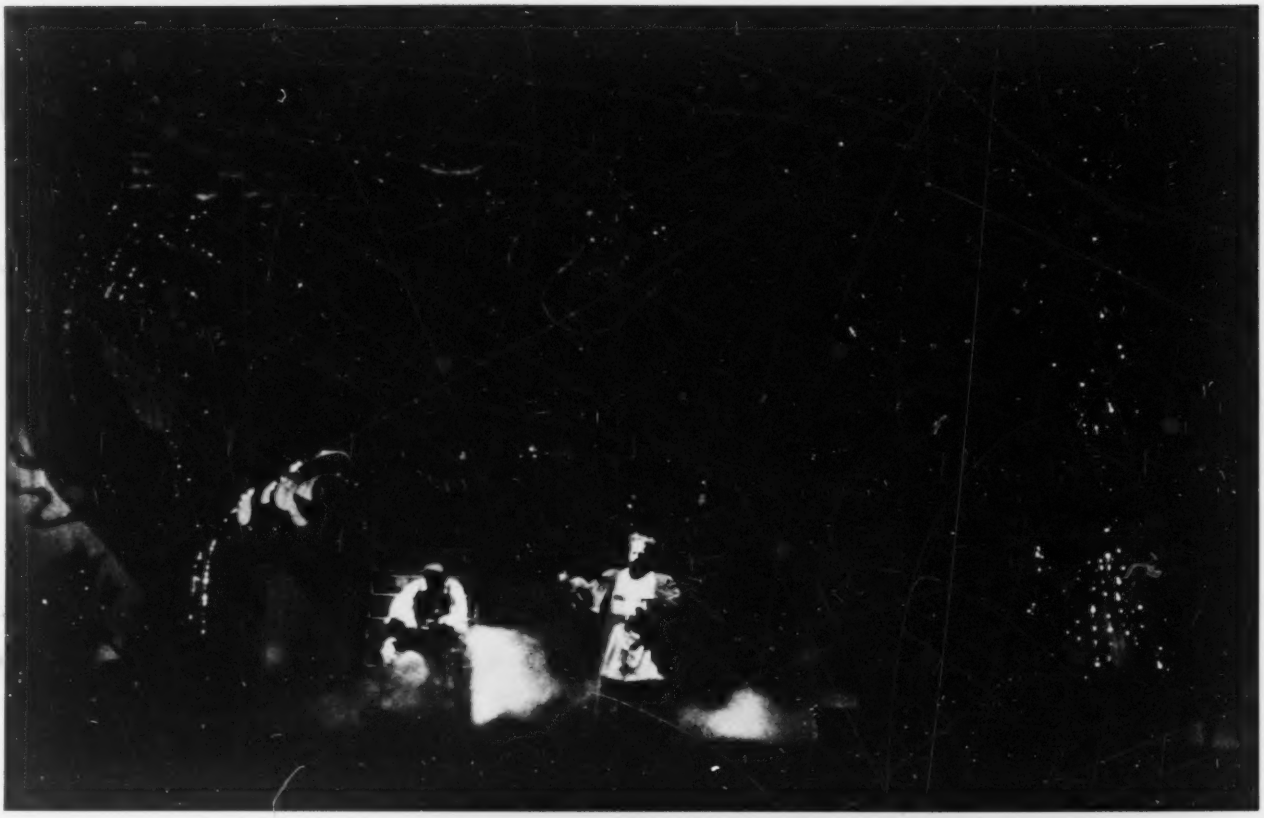


*Photo above, James Butler as Arthur, Harlan Foss as Blazes, and Michael Ballam as Sandy in San Diego Opera's THE LIGHTHOUSE by Peter Maxwell Davies, presented in May, 1986.*

*Photo at left, Dayton Opera's production of GIANNI SCHICCHI, with, left to right, Renee Reed, Frank Guarrera and Marion Pratnicki. Photo by Bill Garlow.*

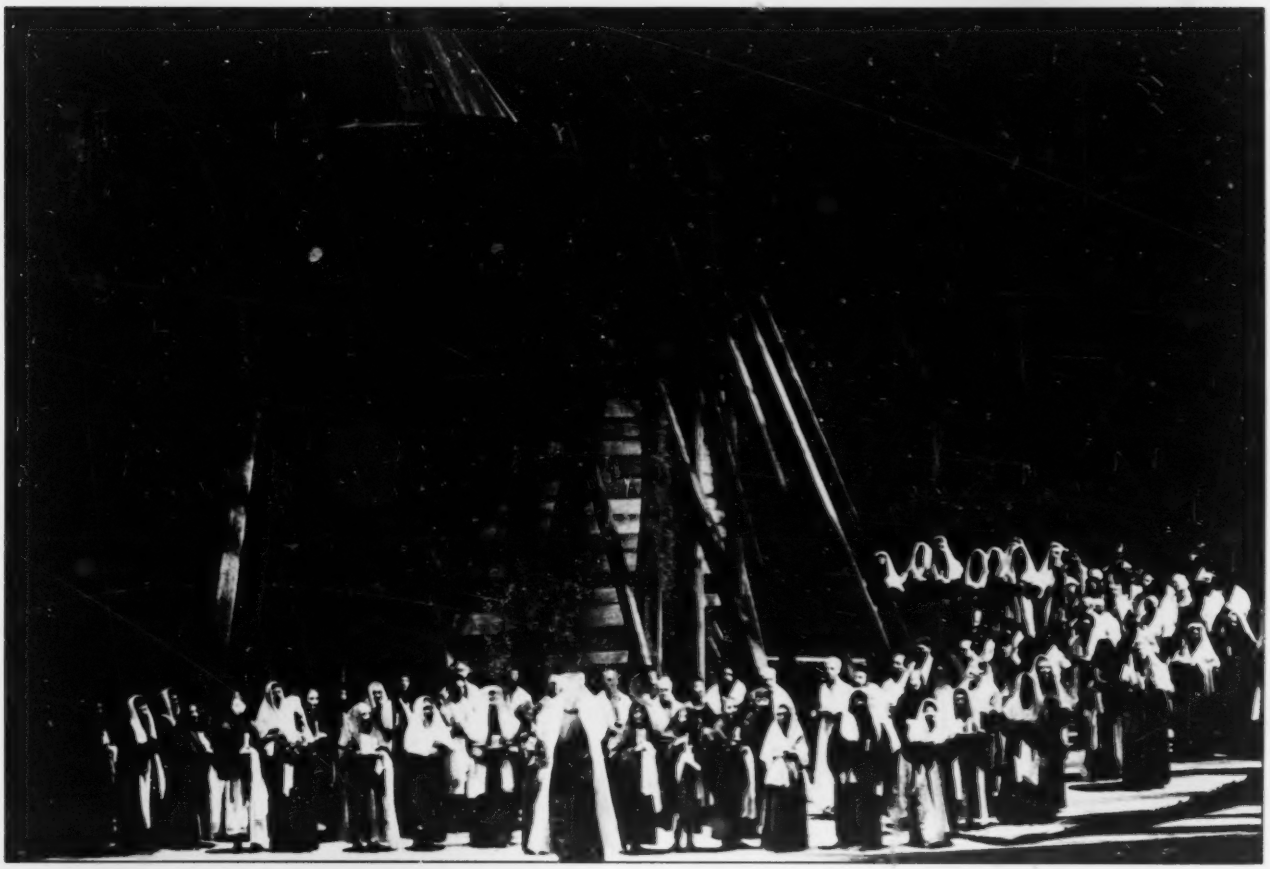
*Photo above, Timothy Nolen in the title role of WILLIE STARK by Carlisle Floyd, produced by Charlotte Opera in October, 1985.*

*Photo at left, Johanna Meier and Siegfried Jerusalem in New Orleans Opera's production of LOHENGRIN, October, 1985.*

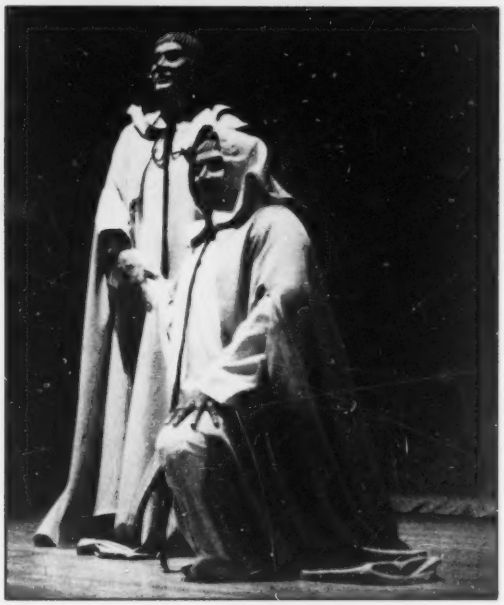


*Top, Cincinnati Opera's major American revival of Weinberger's SCHWANDA, THE BAGPIPER, presented in March, 1986. Pictured from left, Erich Perce as Schwanda, Eric Halfvarson as the Devil. Photo by Philip Groshong.*

*Photo at right, Knoxville Opera's spring, 1986, production of Carlisle Floyd's SUSANNAH, with Faith Esham in the title role and Tony Deaton as Elder McLean. Photo by Susan Barrett.*

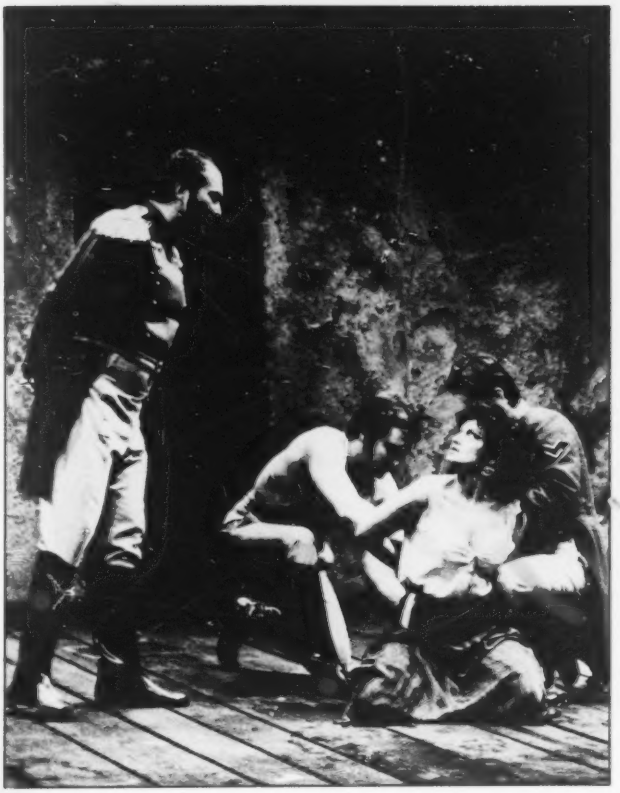


*The Metropolitan Opera's production of KHOVANSHCHINA. Photo by James Heffernan.*

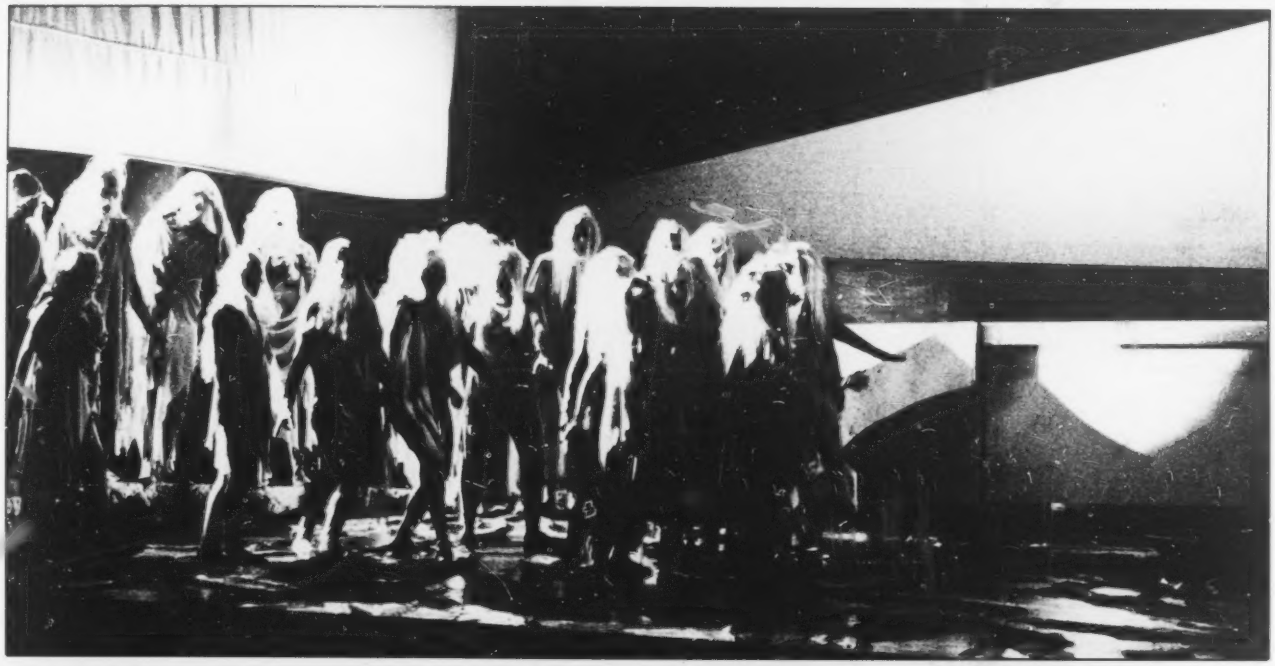


*Four Corners Opera's production of Britten's THE RAPE OF LUCRETIA, presented in June, 1985, with Donna McRae and Colenton Freeman as the Male and Female Choruses. Photo by Andy Andrews.*

*Texas Opera Theater's 1985–86 production of CARMEN.*



*Elaine Bonazzi as Queen Isabella in The Washington Opera's production of Offenbach's CHRISTOPHER COLUMBUS, presented in January, 1986. Photo by Joan Marcus.*



# OPERA AMERICA COMPANIES

On the following pages are descriptions of the 104 companies in North and South America who are members of OPERA America. These company profiles provide information on operating budgets, repertoire and ticket prices for the upcoming season, 1986-87. They also provide attendance figures and operating budgets for the season just past, 1985-86. General information about each company's operation, such as performance hall and capacity, education programs, how to audition, apprentice programs, address and telephone number, is also included.

During the past year fourteen companies joined the OPERA America membership: The Atlanta Opera, COMUS Music Theatre of Canada, Edmonton Opera, Gold Coast Opera, Hidden Valley Opera Ensemble, Knoxville Opera Company, Los Angeles Music Center Opera, Lyric Opera Cleveland, The Lyric Opera of Dallas, Opera Colorado, Opera New England, Opera San Jose, Riverside Opera Association, and Ventura County Opera.

*Photo below, Opera Theatre of Saint Louis' summer, 1986, production of THE TALES OF HOFFMANN, with Constance Fee as Hoffmann II and Michael Myers as Hoffmann. Photo by Ken Howard.*

*Photo at left, top, MACBETH, as presented by OperaDelaware, fall, 1985.*

*Bottom photo, Des Moines Metro Opera's summer, 1985 production of OF MICE AND MEN, with, left to right, John Atkins as Slim, David McShane as Candy, Lauren Flanigan as Curley's Wife, Donald Hamrick as Lennie, William Livingston as Curley, Brad Cresswell as Carlson and Lawrence Cooper as George.*

## ALABAMA

### MOBILE OPERA, INC.

***Pelham G. Pearce, Jr., General Manager***
***Hal France, Music Director***

YEARS IN OPERATION: 41. FOUNDED IN: 1946. PERFORMANCE HOUSE AND CAPACITY: Mobile Municipal Theater; 1,950. 1986-87 SEASON: 41st season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: Offenbach's *Ba-ta-clan*—regional tour and performance with Mobile Opera orchestra. Student matinee—*The Magic Flute* (final dress). Docent and preview programs for school children of all ages. Civic and church groups and special audiences. AUDITIONS: In New York City every fall and in Mobile year-round—contact General Manager. 1986-87 SINGLE TICKET PRICE RANGE: $8.00 ($3.00 students)-$20.00. FY 1985-86 OPERATING BUDGET: $305,400. FY 1986-87 OPERATING BUDGET: $344,050. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,600 at home. ADDRESS: P.O. Box 8366, Mobile, AL 36689 (205) 460-2900.

**1986-87 SEASON PRODUCTIONS:** *La Boheme, The Magic Flute.*

## ALASKA

### ANCHORAGE OPERA COMPANY

***James W. Wright, General Manager***

YEARS IN OPERATION: 11. FOUNDED IN: 1975. PERFORMANCE HOUSE AND CAPACITY: 4th Avenue Theater; 550. 1986-87 SEASON: 11th season, presenting 2 operas, in a total of 8 performances. EDUCATION PROGRAMS: Lecture-demonstrations; school performances; in-school and pre-performance previews; in-house sneak previews; Contemporary Opera Series—20th century opera with piano. AUDITIONS: East and West coast auditions yearly; held in Anchorage throughout the year—contact General Manager. 1986-87 SINGLE TICKET PRICE RANGE: $13.00-$32.00. FY 1985-86 OPERATING BUDGET: $820,000. FY 1986-87 OPERATING BUDGET: $620,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 5,500 at home. ADDRESS: 1507 Spar Avenue, Anchorage, AK 99501 (907) 279-2557.

**1986-87 SEASON PRODUCTIONS:** *La Traviata, The Barber of Seville.*

## ARIZONA

### ARIZONA OPERA

***Glynn Ross, General Director***
***Johan van der Merwe, Resident Music Director***

YEARS IN OPERATION: 14. FOUNDED IN: 1970. PERFORMANCE HOUSES AND CAPACITY: Tucson Music Hall, 2,200; Phoenix Symphony Hall, 2,500. 1986-87 SEASON: 15th season, presenting 4 operas, in a total of 16 performances. EDUCATION PROGRAMS: Extensive in-school teaching with full, uncut, free performances during school time. AUDITIONS: Contact Glynn Ross. APPRENTICE PROGRAM: 80 percent of principal roles are sung by regional singers with preparation by the company. 1986-87 SINGLE TICKET PRICE RANGE: $4.00-$32.00. FY 1985-86 OPERATING BUDGET: $1,100,000. FY 1986-87 OPERATING BUDGET: $1,500,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 27,000 at home. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 7,000 (radio). ADDRESS: 3501 North Mountain, P.O. Box 42828, Tucson, AZ 85733, (602) 293-4336; 4350 East Camelback Road, Suite 200-B, Phoenix, AZ 85018, (602) 840-0841.

**1986-87 SEASON PRODUCTIONS:** *Pique Dame, La Boheme, Manon Lescaut, The Barber of Seville.*

## ARKANSAS

### THE ARKANSAS OPERA THEATRE

***Ann Chotard, General/Artistic Director***

YEARS IN OPERATION: 13. FOUNDED IN: 1973. PERFORMANCE HOUSE AND CAPACITY: The Arkansas Arts Center, 389. 1986-87 SEASON: 14th season, presenting 4 operas, in a total of 9 performances. EDUCATION PROGRAMS: Tri-state tour playing to over 45,000 students in grades K-12. In addition, the company offers a student night at "The Opera" during three of its main stage productions. This is a final dress rehearsal with orchestra. AUDITIONS: Send letter and resume. Contact Ann Chotard, General/Artistic Director, for audition time and location. APPRENTICE PROGRAM: Young singers perform in both main stage and/or touring productions receiving vocal coaching, classes in stage movement in addition to blocking and musical work for specific productions in which they are involved. 1986-87 SINGLE TICKET PRICE RANGE: $15.00-$19.00. FY 1985-86 OPERATING BUDGET: $415,000. FY 1986-87 OPERATING BUDGET: $407,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,866 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 62,718. ADDRESS: 908 Rock Street, Little Rock, AR 72202, (501) 372-7863.

**1986-87 SEASON PRODUCTIONS:** *Rigoletto, A Little Night Music, The Barber of Seville, The Pirates of Penzance.*

## CALIFORNIA

### CALIFORNIA COAST OPERA

***Donald Straka, General Director***
***Margaret Straka, Company Manager***

YEARS IN OPERATION: 10. FOUNDED IN: 1976. PERFORMANCE HOUSE AND CAPACITY: Touring programs only. 1986-87 SEASON: 11th season. EDUCATION PROGRAMS: In-school programs are toured by the company to 128 San Francisco Bay area schools. Docents provide additional opera education to these schools after the casts visit. AUDITIONS: By appointment anytime. Contact General Director. 1986-87 SINGLE TICKET PRICE RANGE: $7.50-$20.00. FY 1985-86 OPERATING BUDGET: $236,000. FY 1986-87 OPERATING BUDGET: $250,000. 1985-86 TOTAL ATTENDANCE AT ALL

FULLY STAGED PERFORMANCES WITH ORCHESTRA: 3,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 50,000. ADDRESS: 877 Moana Court, Palo Alto, CA 94306, (415) 949-4939.

**1986-87 SEASON PRODUCTIONS:** Touring only.

**HIDDEN VALLEY OPERA ENSEMBLE**
***Peter T. Meckel, General Director***
***Robert Darling, Artistic Director***

YEARS IN OPERATION: 24. FOUNDED IN: 1962. PERFORMANCE HOUSE AND CAPACITY: Hidden Valley Theatre, 350. 1986-87 SEASON: 12th season, presenting 3 operas, in a total of 29 performances. EDUCATION PROGRAMS: Opera training program for all 4th graders in Monterey County; on-going Elderhostel opera history training program for 22 weeks; master classes with Elizabeth Schwarzkopf in April in Zurich. AUDITIONS: Auditions are held in New York in November, at festivals during the summer, and by appointment in Carmel Valley. APPRENTICE PROGRAM: This season's program involves six singers who participate in outreach performances and sing small roles in main season productions. 1986-87 SINGLE TICKET PRICE: $14.00. FY 1985-86 OPERATING BUDGET: no season. FY 1986-87 OPERATING BUDGET: $364,928. ADDRESS: P.O. Box 116, Carmel Valley, CA 93924, (408) 659-3115.

**1986-87 SEASON PRODUCTIONS:** *Cosi fan tutte*, *Lilith* (Mollicone-world premiere), *The Fall of Freddy the Leaf* (Seagrave-world premiere).

**LOS ANGELES MUSIC CENTER OPERA**
***Peter Hemmings, Executive Director***

YEARS IN OPERATION: 1. FOUNDED IN: 1986. PERFORMANCE HOUSES AND CAPACITY: Dorothy Chandler Pavilion, 3,098; Wiltern Theatre, 2,198. 1986-87 SEASON: 1st season, presenting 5 operas, in a total of 25 performances. EDUCATION PROGRAMS: A series of lectures and occasional events sponsored by the company's support group, the Los Angeles Music Center Opera League. AUDITIONS: Artists with professional experience should mail a photo and resume to the Executive Director. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$65.00. FY 1986-87 OPERATING BUDGET: $4,800,000. ADDRESS: 135 North Grand Avenue, Los Angeles, CA 90012, (213) 972-7219.

**1986-87 SEASON PRODUCTIONS:** *Otello*, *Madama Butterfly*, *Salome*, *Alcina*, *Porgy and Bess*.

**MARIN OPERA COMPANY**
***Ingrid M. Martinez, General Director***
***Hugo Rinaldi, Music Director***

YEARS IN OPERATION: 7. FOUNDED IN: 1978. PERFORMANCE HOUSE AND CAPACITY: Marin Veteran's Memorial Auditorium, 2,000. 1986-87 SEASON: 8th season, presenting 4 operas, in a total of 8 performances. EDUCATION PROGRAMS: School programs in county schools for all ages—presenting lead singers in costume with highlights from current productions. Also annual poster contest for county high schools with education on opera being depicted and tickets for all participants. AUDITIONS: Annual auditions in the fall; special auditions arranged. Contact General Director. 1986-87 SINGLE TICKET PRICE RANGE: $7.50-$17.50. FY 1985-86 OPERATING BUDGET: $433,200. FY 1986-87 OPERATING BUDGET: $436,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,500 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,500. 1985-86 ESTIMATED MEDIA AUDIENCE: 84,000. ADDRESS: 20-B Pimentel Court, Suite 16, Ignacio, CA 94947, (415) 382-1455.

**1986-87 SEASON PRODUCTIONS:** *Madame Butterfly*, *Die Fledermaus*, *The Ballad of Baby Doe*, *Carousel*.

**OPERA SAN JOSE**
***Irene Dalis, Executive Director***
***David Rohrbaugh, Music Director***

YEARS IN OPERATION: 6. FOUNDED IN: 1980. PERFORMANCE HOUSES AND CAPACITY: Montgomery Theater, 535; San Jose Civic Auditorium (for Arts Education Week), 3,000. 1986-87 SEASON: 7th season, presenting 5 operas (1 double bill), in a total of 22 performances. EDUCATION PROGRAMS: 70 Opera Outreach performances in elementary schools of *Hansel and Gretel* (shortened version); 25 performances of *The Marriage of Figaro* for Arts Education Week; 100+ community outreach performances. AUDITIONS: Entire season is cast in March of preceding year. Primarily for residents of northern California. Contact Barbara Day Turner. APPRENTICE PROGRAM: 3 Artists-in-Residence. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$32.00. FY 1985-86 OPERATING BUDGET: $493,985. FY 1986-87 OPERATING BUDGET: $588,573. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 10,795 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 225,000. ADDRESS: 12 South First Street, Suite 900, San Jose, CA 95113, (408) 288-8882.

**1986-87 SEASON PRODUCTIONS:** *Suor Angelica/Gianni Schicchi*, *Amahl and the Night Visitors*, *The Marriage of Figaro*, *The Merry Widow*.

**RIVERSIDE OPERA**
***Jim Sullivan, Executive Director***

YEARS IN OPERATION: 54. FOUNDED IN: 1932. PERFORMANCE HOUSE AND CAPACITY: Riverside Municipal Auditorium, 1,501. 1986-87 SEASON: 55th season, presenting 3 operas, in a total of 4 performances. AUDITIONS: By arrangement with Executive Director. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$22.00. FY 1985-86 OPERATING BUDGET: $120,000. FY 1986-87 OPERATING BUDGET: $170,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 1,200 at home. ADDRESS: P.O. Box 2353, Riverside, CA 92509, (714) 681-3344.

**1986-87 SEASON PRODUCTIONS:** *The Impresario*, *Un Ballo in Maschera*, *The Barber of Seville*.

**SACRAMENTO OPERA**
***Marianne H. Oaks, General Director***

YEARS IN OPERATION: 5. FOUNDED IN: 1981. PERFORMANCE HOUSE AND CAPACITY: Sacramento Community Center Theatre, 2,380. 1986-87 SEASON: 6th season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Opera Outreach has brought opera education to the schools of the region—grades K-12. 30,000 children are reached each year. 15-17 paid artists perform and 10 volunteers devote 1,800 hours a year to the program. Live operatic selections are given in elementary schools and opera buffa in junior and high schools. AUDITIONS: Open auditions throughout the year. 1986-87 SINGLE TICKET PRICE RANGE: $14.00-$33.00. FY 1985-86 OPERATING BUDGET: $480,074. FY 1986-87 OPERATING BUDGET: $479,291. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,863 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 33,500. ADDRESS: 650 University Avenue, Suite 206, Sacramento, CA 95825, (916) 920-4587.

**1986-87 SEASON PRODUCTIONS:** *Carmen, The Merry Widow, La Traviata.*

**SAN DIEGO OPERA**
***Ian D. Campbell, General Director,***
***OPERA America Board Member***
***Jerry Hutter, Business Manager***
***Karen Keltner, Music Administrator***
***Marianne Flettner, Executive Artistic Assistant***

YEARS IN OPERATION: 21. FOUNDED IN: 1965. PERFORMANCE HOUSE AND CAPACITY: Civic Theater, 2,902. 1986-87 SEASON: 22nd season, presenting 7 operas (1 double bill), in a total of 27 performances. EDUCATION PROGRAMS: Dress rehearsals for elementary and secondary schools, Opera It's Grand productions visit schools, lecture demonstrations, special evenings showcasing local artists and local societies and clubs; radio broadcast of The San Diego Opera Radio Program introduces recorded operas and guest artists 15 times during the season. AUDITIONS: By appointment with General Director. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$42.00. FY 1985-86 OPERATING BUDGET: $3,332,000. FY 1986-87 OPERATING BUDGET: $3,433,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 43,956 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 28,500. ADDRESS: P.O. Box 988, San Diego, CA 92112, (619) 232-7636.

**1986-87 SEASON PRODUCTIONS:** *Tosca, Norma, Der Fliegende Holländer, Il Barbiere di Siviglia, Porgy and Bess, The Telephone/The Medium.*

**SAN FRANCISCO OPERA**
***Terence A. McEwen, General Director,***
***OPERA America Vice President***
***Sir John Pritchard, Music Director***
***Patricia Mitchell, Executive Director***
***Robert Walker, Business Manager***

YEARS IN OPERATION: 63. FOUNDED IN: 1923. PERFORMANCE HOUSE AND CAPACITY: War Memorial Opera House, 3,252. 1986-87 SEASON: 64th season, presenting 16 operas (2 double bills), in a total of 101 performances. EDUCATION PROGRAMS: San Francisco Opera Guild presents student matinees in the Opera House; educational programs and materials to local schools entitled "Operatunities". AUDITIONS: San Francisco Opera Center Auditions are held annually nationwide. Those singers interested in auditioning should contact the Opera Center, c/o War Memorial Opera House, San Francisco, CA 94102. APPRENTICE PROGRAM: The San Francisco Opera Center is a year-round training/apprentice program comprising all affiliate programs of the San Francisco Opera including the Merola Opera Program, Western Opera Theater, Adler Fellowships, Showcase series, Brown Bag Opera, Singers' Tour, and the Advanced Training Program. 1986-87 SINGLE TICKET PRICE RANGE: $10.75-$59.00 ($65.00-box seat). FY 1985-86 OPERATING BUDGET: $20,700,000. FY 1986-87 OPERATING BUDGET: $22,600,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 268,016 at home; 120,000 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 60,000. 1985-86 ESTIMATED MEDIA AUDIENCE: 2,500,000 (radio). ADDRESS: War Memorial Opera House, 301 Van Ness, San Francisco, CA 94102, (415) 861-4008.

**1986 SUMMER SEASON PRODUCTIONS:** *Il Trovatore, Lucia Di Lammermoor, Cavalleria Rusticana/I Pagliacci, La Voix Humaine/The Medium.*

**1986-87 FALL SEASON PRODUCTIONS:** *Don Carlos, Le Nozze di Figaro, Jenufa, La Forza del Destino, Faust, Die Meistersinger von Nürnberg, La Boheme, Eugene Onegin, Manon, Macbeth.*

**VENTURA COUNTY OPERA**
***Cheryl Tiano, Executive Director***
***Burns Taft, Artistic Director***

YEARS IN OPERATION: 5. FOUNDED IN: 1981. PERFORMANCE HOUSE AND CAPACITY: Oxnard Civic Auditorium, 1,600. 1986-87 SEASON: 5th season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: "Pagliacci and Friends"—opera and other vocal music for children, grades K-12; children's chorus. AUDITIONS: Send resume and photo to Artistic Director. Auditions by appointment in San Francisco and Ventūra County in fall and spring. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$20.00. FY 1985-86 OPERATING BUDGET: $180,000. FY 1986-87 OPERATING BUDGET: $250,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 1,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 900. ADDRESS: P.O. Box 7388, Ventura, CA 93006, (805) 652-0128.

**1986-87 SEASON PRODUCTIONS:** No productions planned at this time.

## COLORADO

**CENTRAL CITY OPERA HOUSE ASSOCIATION**
***Daniel Rule, General Manager***
***John Moriarty, Artistic Director***

YEARS IN OPERATION: 54. FOUNDED IN: 1932. PERFORMANCE HOUSE AND CAPACITY: Central

City Opera House, 756. 1986 SUMMER SEASON: 54th season, presenting 3 operas, in a total of 25 performances. EDUCATION PROGRAMS: Central City Singers give short programs in schools, service clubs and community organizations. AUDITIONS: Contact Central City Opera House Association. APPRENTICE PROGRAM: Performance of minor roles and chorus, major roles at youth performances, classes in diction, acting, movement, audition techniques and stage makeup. 1986-87 SINGLE TICKET PRICE RANGE: $16.00-$35.00. FY 1985-86 OPERATING BUDGET: $1,200,000. FY 1986-87 OPERATING BUDGET: $1,200,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 16,599 at home; 5,396 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,877. ADDRESS: 1615 California Street, Suite 614, Denver, CO 80202, (303) 623-7167.

**1986 SUMMER SEASON PRODUCTIONS:** *La Boheme, The Barber of Seville, Naughty Marietta.*

## COLORADO OPERA FESTIVAL

***Donald P. Jenkins, General Director***

YEARS IN OPERATION: 16. FOUNDED IN: 1970. PERFORMANCE HOUSE AND CAPACITY: Pikes Peak Center, 1,950. 1986 SUMMER SEASON: 16th season, presenting 2 operas, in a total of 4 performances. AUDITIONS: McOpera Goes to School, sponsored by McDonald's of Colorado Springs. Professional singers present short opera scenes to over 3,500 school children at elementary schools. Technical and artistic staff participate in educational lunches and study groups. Year-round study groups in conjunction with support groups. AUDITIONS: Contact Donald P. Jenkins in September by letter with resume. Auditions held in New York in November, and in Colorado Springs. APPRENTICE PROGRAM: Company singers—secondary roles in principal productions. Schedule of Opera Goes to Town—lunchtime performances at businesses. Recital at end of season. SUMMER 1986 SINGLE TICKET PRICE RANGE: $10.00 (with discount)-$40.00. FY 1985-86 OPERATING BUDGET: $374,900. FY 1986-87 OPERATING BUDGET: $425,800. SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,500 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,900. ADDRESS: P.O. Box 1484, Colorado Springs, CO 80901, (303) 473-0073.

**1986 SUMMER SEASON PRODUCTIONS:** *Faust, The Ballad of Baby Doe.*

## FOUR CORNERS OPERA

***Robert Gregori, Co-General Director***
***Judith Turano, Co-General Director***

YEARS IN OPERATION: 8. FOUNDED IN: 1978. PERFORMANCE HOUSES AND CAPACITY: Fine Arts Auditorium, 500; Ft. Lewis College Theatre, 250. 1986 SUMMER SEASON: 8th season, presenting 7 operas (1 double bill, 1 triple bill), in a total of 12 performances. EDUCATION PROGRAMS: Young artist performances in schools in the fall—one-act operas with piano. AUDITIONS: Send cassette tape of three contrasting arias (one in English) with complete resume to Robert Gregori, Co-General Director, c/o Four Corners Opera; auditions are held in Durango, Albuquerque and New York. APPRENTICE PROGRAM: Touring Ensemble of one-act operas and concerts in outlying areas of southwest Colorado. This program is designed to give performing experience to young, aspiring professionals. SUMMER 1986 SINGLE TICKET PRICE RANGE: $10.00-$25.00. FY 1985-86 OPERATING BUDGET: $185,000. FY 1986-87 OPERATING BUDGET: $204,000. SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,000 at home. SUMMER 1985 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,500. ADDRESS: P.O. Box 1035, Durango, CO 81302, (505) 325-9681.

**1986-87 SEASON PRODUCTIONS:** *I Pagliacci/The Human Voice, The Barber of Seville;* Touring Ensemble: *The Face on the Barroom Floor, The Telephone/Slow Dusk/Maid-Mistress.*

## OPERA COLORADO

***Nathaniel Merrill, General Director***
***Anne Atherton Randolph, Managing Director***

YEARS IN OPERATION: 5. FOUNDED IN: 1983. PERFORMANCE HOUSE AND CAPACITY: Boettcher Concert Hall, 2,600. 1987 SPRING SEASON: 5th season, presenting 2 operas, in a total of 8 performances. EDUCATION PROGRAMS: Education program has been expanded to include areas surrounding Metro Denver. A lecture series of five presentations, held in Denver and Boulder, feature Nathaniel Merrill discussing aspects of the upcoming season. The Company's International Council presents three days of lectures, panel discussions and symposia with guest artists and national critics. Opera Colorado's education program also includes backstage tours, dress rehearsal performances and lectures for school children as well as adult special interest groups. In December of each year, Opera Colorado collaborates with the Denver Chamber Orchestra in the presentation of its Holiday Production Series of a newly composed opera on a double bill with *Amahl and the Night Visitors.* AUDITIONS: Auditions are held annually in New York and Denver and are scheduled by appointment. For an appointment, please contact Nathaniel Merrill, General Director, or Louise Sherman, Music Director, at (303) 778-6464 or (303) 388-2342. 1986-87 SINGLE TICKET PRICE RANGE: $16.50 ($8.25-students and senior citizens)-$49.00 ($75.00-Diamond Circle). FY 1985-86 OPERATING BUDGET: $1,464,364. FY 1986-87 OPERATING BUDGET: $1,536,900. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 25,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,000. ADDRESS: 121 Pearl Street, Denver, CO 80203, (303) 778-6464.

**1987 SPRING SEASON PRODUCTIONS:** *Manon Lescaut, Samson and Dalilah.*

## CONNECTICUT

### CONNECTICUT OPERA ASSOCIATION

***George Osborne, General Director***
***Doris Lang Kosloff, Managing Director/Music Director***

YEARS IN OPERATION: 44. FOUNDED IN: 1942. PERFORMANCE HOUSE AND CAPACITY: Bushnell Memorial Hall, 2,700. 1986-87 SEASON: 44th season, presenting 4 operas, in a total of 9 performances. EDUCATION PROGRAMS: 150 in-school performances, student matinees of appropriate operas. AUDITIONS: By appointment. Contact Doris Lang Kosloff, Music Director. APPRENTICE PROGRAM: Young singers engaged for 5 to 7 month contracts. 1986-87 SINGLE TICKET PRICE RANGE: $7.00-$47.00. FY 1985-86 OPERATING BUDGET: $1,360,000. FY 1986-87 OPERATING BUDGET: $1,250,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 16,500 at home; 29,000 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 120,000. ADDRESS: 226 Farmington Ave., Hartford, CT 06105, (203) 241-0251.

**1986-87 SEASON PRODUCTIONS:** *Tosca, Cosi fan tutte, Trouble in Tahiti/I Pagliacci, Hansel and Gretel.*

### STAMFORD STATE OPERA

(as of July 1, 1986, Stamford State Opera officially merged with Connecticut Grand Opera)

***Frank D. Rich, Jr., President***
***Giovanni Consiglio, Artistic Director***
***Robin Roscillo, Business Manager***

YEARS IN OPERATION: 17. FOUNDED IN: 1968. PERFORMANCE HOUSE AND CAPACITY: Palace Theatre, 1,500. 1986-87 SEASON: 17th season, presenting 4 operas, in a total of 8 performances. EDUCATION PROGRAMS: Free opera lectures, student dress rehearsals, free opera films. AUDITIONS: Contact Giovanni Consiglio. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$35.00. FY 1985-86 OPERATING BUDGET: $134,500. FY 1986-87 OPERATING BUDGET: not available. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,000. ADDRESS: One Landmark Square, Stamford, CT 06901, (203) 359-2900.

**1986-87 SEASON PRODUCTIONS:** *Rigoletto, Turandot, Medea, La Boheme.*

## DELAWARE

### OPERADELAWARE

***Eric W. Kjellmark, Jr., Managing Director***

YEARS IN OPERATION: 42. FOUNDED IN: 1945. PERFORMANCE HOUSE AND CAPACITY: Grand Opera House, 1,110. 1986-87 SEASON: 42nd season, presenting 4 operas (1 double bill), in a total of 10 performances. AUDITIONS: Auditions for each production. Contact Josephine MacDonald, 5 Crestfield Road, Wilmington, DE 19801. 1986-87 SINGLE TICKET PRICE RANGE: $15.00-$25.00. FY 1985-86 OPERATING BUDGET: $278,000. FY 1986-87 OPERATING BUDGET: $257,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,430 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,500. ADDRESS: St. Andrews Church Annex, 8th and Shipley Streets, Wilmington, DE 19801, (302) 658-8063.

**1986-87 SEASON PRODUCTIONS:** *Cavalleria Rusticana/I Pagliacci, Help! Help! the Globolinks, Fidelio.*

## DISTRICT OF COLUMBIA

### THE WASHINGTON OPERA

***Martin Feinstein, General Director,***
***OPERA America Secretary***
***Francis Rizzo, Artistic Director***
***William F. Russell, Business Manager***

YEARS IN OPERATION: 30. FOUNDED IN: 1956. PERFORMANCE HOUSES AND CAPACITY: Kennedy Center Opera House, 2,215; Kennedy Center Terrace Theater, 475. 1986-87 SEASON: 31st season, presenting 8 operas, in a total of 76 performances. EDUCATION PROGRAMS: The Washington Opera Guild has a series of lectures covering all operas performed in the season, as well as special student matinees and special student dress rehearsals. It also sponsors a series of symposia over the local fine arts radio station before the opening of each opera. AUDITIONS: By invitation only, please write to The Washington Opera. 1986-87 SINGLE TICKET PRICE RANGE: $15.50-$65.00. FY 1985-86 OPERATING BUDGET: $4,872,179. FY 1986-87 OPERATING BUDGET: $6,715,261. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 53,412 at home; 7,200 on tour. ADDRESS: Kennedy Center for the Performing Arts, Washington, DC 20566, (202) 822-4700.

**1986-87 SEASON PRODUCTIONS:** *Il Trovatore, The Tsar's Bride, Goya* (Menotti-World premiere), *Il Matrimonio Segreto, Don Pasquale, The Abduction from the Seraglio, Wiener Blut, The Coronation of Poppea.*

## FLORIDA

### THE FLORIDA OPERA, INC.

***Thomas M. Palmer, General Director***

YEARS IN OPERATION: 10. FOUNDED IN: 1976. PERFORMANCE HOUSES AND CAPACITY: Ruth Eckerd Hall (Clearwater, FL), 2,320; Bayfront Center (St. Petersburg, FL), 2,149. 1986-87 SEASON: 10th season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: In-school opera series and outreach program for persons with disabilities and for senior citizens. AUDITIONS: Send resume and photo to Thomas Palmer, General Director. APPRENTICE PROGRAM: To be established in 1987-88 season with local university affiliation. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$40.00. FY 1985-86 OPERATING BUDGET: $546,518. FY 1986-87 OPERATING BUDGET: $633,896. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED

PERFORMANCES WITH ORCHESTRA: 12,030 at home. ADDRESS: 4902-B Creekside Drive, Clearwater, FL 33520, (813) 578-2121.

**1986-87 SEASON PRODUCTIONS:** *The Barber of Seville, Tosca.*

**GOLD COAST OPERA**
***Thomas Cavendish, General Manager and Conductor***

YEARS IN OPERATION: 6. FOUNDED IN: 1980. PERFORMANCE HOUSES AND CAPACITY: Ralph R. Bailey Hall, 1,200; Omni Auditorium, 2,000. 1986-87 SEASON: 7th season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Previews of operas presented to school children; Cameo Musicale, a group of seven singers, tours to schools, condominiums, and community centers along Florida's Gold Coast. AUDITIONS: Contact General Manager for an appointment. 1986-87 SINGLE TICKET PRICE RANGE: $7.00-$22.00. FY 1985-86 OPERATING BUDGET: $172,000. FY 1986-87 OPERATING BUDGET: $195,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 16,000. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 22,000. ADDRESS: 1000 Coconut Creek Boulevard, Pompano Beach, FL 33066, (305) 973-2321.

**1986-87 SEASON PRODUCTIONS:** *Die Fledermaus, La Boheme, Carousel.*

**GREATER MIAMI OPERA ASSOCIATION**
***Robert M. Heuer, General Manager***
***Willie Anthony Waters, Artistic Director***

YEARS IN OPERATION: 45. FOUNDED IN: 1941. PERFORMANCE HOUSE AND CAPACITY: Dade County Auditorium, 2,501. 1986-87 SEASON: 46th season, presenting 5 operas, in a total of 27 performances. EDUCATION PROGRAMS: In-school opera performances for students at all levels throughout South Florida. Performances for senior citizens and persons with disabilities. Working dress rehearsal for Girl Scouts. Signed rehearsals for the hearing impaired. Music and technical workshops for high school and college students. S.T.A.R.S. (Summer Training in the Arts: Reaching for Success) for inner-city high school students. AUDITIONS: Send resume and photo to Willie Anthony Waters, Artistic Director. APPRENTICE PROGRAM: Apprentice program for singers, coach/conductors, stage managers, costume designers, lighting designers, properties designers and makeup artists. Includes training in acting, movement, diction and vocal coaching plus performance experience in chorus and roles in major productions as well as workshops. Auditions in April and May for following September—April. 1986-87 SINGLE TICKET PRICE RANGE: $7.00-60.00. FY 1985-86 OPERATING BUDGET: $3,800,000. FY 1986-87 OPERATING BUDGET: $4,400,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 48,000 at home; 7,200 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 55,000. ADDRESS: 1200 Coral Way, Miami, FL 33145, (305) 854-1643.

**1986-87 SEASON PRODUCTIONS:** *Porgy and Bess, La Traviata, Salome, Hamlet, Aida.*

**ORLANDO OPERA COMPANY**
***Richard R. Owens, General Manager and Artistic Director***

YEARS IN OPERATION: 28. FOUNDED IN: 1958. PERFORMANCE HOUSE AND CAPACITY: Bob Carr Performing Arts Centre, 2,458. 1986-87 SEASON: 28th season, presenting 4 operas, in a total of 10 performances. EDUCATION PROGRAMS: All About Our Voices, Recipe for an Opera—an in-school recital series for elementary and junior high-school students; dress rehearsals for high school students; Opera Through the Looking Glass—a program of lectures by outstanding musicians and musicologists for adults; special artists residencies (Opera Studio) featuring performances at hospitals, retirement homes, community events, etc., and signed performances of English language productions for the hearing impaired. AUDITIONS: Auditions held bi-annually in the spring and fall—both locally and in New York. Contact Richard Owens, General Manager and Artistic Director, for further details. 1986-87 SINGLE TICKET PRICE RANGE: $12.50 (senior citizens)-$35.00. FY 1985-86 OPERATING BUDGET: $704,846. FY 1986-87 OPERATING BUDGET: $891,635. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 16,800 at home. ADDRESS: 1900 North Mills Avenue, Suite 4, Orlando, FL 32803, (305) 896-7575.

**1986-87 SEASON PRODUCTIONS:** *Der Rosenkavalier, Amahl and the Night Visitors, L'Elisir d'Amore, Susannah.*

**PALM BEACH OPERA**
***Joseph H. Conlin, General Manager***
***Anton Guadagno, Artistic Director***

YEARS IN OPERATION: 25. FOUNDED IN: 1961. PERFORMANCE HOUSE AND CAPACITY: West Palm Beach Auditorium, 2,200. 1986-87 SEASON: 25th season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Mini-operas in 34 schools—15,000 students in Palm Beach, Broward, Dade, and Martin Counties. Presented *Don Pasquale* to Osceola Reservation in neighboring county. AUDITIONS: Write or telephone the Artistic Director for audition dates. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$50.00. FY 1985-86 OPERATING BUDGET: $600,000. FY 1986-87 OPERATING BUDGET: $625,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 15,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,000. ADDRESS: P.O. Box 186, West Palm Beach, FL 33401, (305) 833-7888.

**1986-87 SEASON PRODUCTIONS:** *Manon Lescaut, The Barber of Seville, Die Fledermaus.*

**SARASOTA OPERA ASSOCIATION**
***Deane Carroll Allyn, Executive Director***
***Victor DeRenzi, Artistic Director***

YEARS IN OPERATION: 28. FOUNDED IN: 1961. PERFORMANCE HOUSE AND CAPACITY: Sarasota Theater of the Arts, 740. 1986-87 SEASON: 28th season,

presenting 4 operas (1 double bill), in a total of 16 performances. EDUCATION PROGRAMS: Girl Scouts (4th season); *Falstaff* pilot program; Apprentice Programs to Schools; Children's Opera Companies. AUDITIONS: Contact Victor DeRenzi at Sarasota Opera by mail. Auditions held once a year in New York and twice a year in Sarasota. APPRENTICE PROGRAM: Young artists in residence for two months (January and February), perform in the chorus and in supporting roles and give programs of scenes on stage in the theater. Also perform outreach programs for the community. Participants receive coaching and master classes. 24 apprentices are chosen. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$35.00. FY 1985-86 OPERATING BUDGET: $685,000. FY 1986-87 OPERATING BUDGET: $700,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 10,588 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 700. ADDRESS: 61 North Pineapple, Sarasota, FL 33577, (813) 366-8450.

**1986-87 SEASON PRODUCTIONS:** *Carmen, Daughter of the Regiment, Cavalleria Rusticana/Il Tabarro.*

## GEORGIA

### THE ATLANTA OPERA

***Alfred D. Kennedy, President***
***William Fred Scott, Artistic Advisor***

YEARS IN OPERATION: 7. FOUNDED IN: 1979. PERFORMANCE HOUSES AND CAPACITY: Alliance Theatre, 780; Symphony Hall, 1,750. 1986 SUMMER SEASON: 7th season, presenting 2 operas, in a total of 6 performances. EDUCATION PROGRAMS: The Atlanta Opera Studio performs a fully-costumed one-hour opera for schools throughout metropolitan Atlanta and Georgia. The program is designed to make opera accessible to children and teenagers and to help them develop an appreciation of the art. The Studio also performs at art festivals and community centers. This year's production is Scarlatti's *The Triumph of Honor*. AUDITIONS: Held twice annually; contact The Atlanta Opera. SUMMER 1986 SINGLE TICKET PRICE RANGE: $15.00-$30.00. FY 1985-86 OPERATING BUDGET: $428,000. FY 1986-87 OPERATING BUDGET: not determined. SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 5,000 at home. SUMMER 1985 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,000. ADDRESS: 1132 West Peachtree Street, NE, Suite 200, Atlanta, GA 30309-3624, (404) 872-1706.

**1986 SUMMER SEASON PRODUCTIONS:** *Lucia di Lammermoor, The Abduction from the Seraglio.*

### AUGUSTA OPERA

***Edward Bradberry, General Director***

YEARS IN OPERATION: 20. FOUNDED IN: 1967. PERFORMANCE HOUSE AND CAPACITY: Imperial Theater, 850. 1986-87 SEASON: 20th season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Reduced prices for students at regular performances; resident artists make civic and school appearances; in-school education program. AUDITIONS: New York auditions twice annually. Auditions in Augusta year-round by appointment. 1986-87 SINGLE TICKET PRICE RANGE: $8.00-$23.00. FY 1985-86 OPERATING BUDGET: $263,475. FY 1986-87 OPERATING BUDGET: $333,420. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,800 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,600. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 300,000 (television). ADDRESS: Box 3865, Hill Station, Augusta, GA 30904, (404) 738-0451.

**1986-87 SEASON PRODUCTIONS:** *Romeo and Juliet, Hansel and Gretel, A Little Night Music.*

## HAWAII

### HAWAII OPERA THEATRE

***Rosanne Cribley, General Manager***
***Beatrice Freitas, Artistic Director***

YEARS IN OPERATION: 26. FOUNDED IN: 1960. PERFORMANCE HOUSE AND CAPACITY: Neal Blaisdell Concert Hall, 2,017. 1986-87 SEASON: 27th season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: A Mini-Opera and *Sid, the Serpent who Wanted to Sing* in the elementary schools; a high school opera choral program; an opera course co-sponsored by the University of Hawaii; opera previews prior to each opera. AUDITIONS: By appointment only. Annually in New York and year-round in Honolulu. Contact Beatrice Freitas. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$35.00. FY 1985-86 OPERATING BUDGET: $700,000. FY 1986-87 OPERATING BUDGET: $750,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 17,135 at home. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 40,000 (radio). ADDRESS: 987 Waimanu Street, Honolulu, HI 96814, (808) 521-6537.

**1986-87 SEASON PRODUCTIONS:** *A Masked Ball, The Pearl Fishers, La Boheme.*

## ILLINOIS

### CHICAGO OPERA THEATER

***Alan Stone, Artistic Director***
***Marc Scorca, Managing Director***

YEARS IN OPERATION: 13. FOUNDED IN: 1974. PERFORMANCE HOUSE AND CAPACITY: Anthenaeum Theatre, 925. 1986-87 SEASON: 13th season, presenting 3 operas, in a total of 21 performances. EDUCATION PROGRAMS: Approximately 25 performances each year of abridged versions of operas are given in schools, staged with piano accompaniment. AUDITIONS: Submit resume to Artistic Coordinator. APPRENTICE PROGRAM: The education program is an apprentice program. Those who sing in the abridged operas frequently audition and obtain parts in mainstage productions. 1986-87 SINGLE TICKET PRICE RANGE: $9.00-$36.00. FY 1985-86 OPERATING BUDGET: $905,000. FY 1986-87 OPERATING

BUDGET: $1,025,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 15,500 at home; 1,500 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,000. ADDRESS: 410 South Michigan Avenue, Suite 540, Chicago, IL 60605, (312) 663-0555.

**1986-87 SEASON PRODUCTIONS:** *Cosi fan tutte, The Turn of the Screw, The Two Widows.*

### LYRIC OPERA OF CHICAGO

***Ardis Krainik, General Manager,***
***OPERA America Vice President***
***Bruno Bartoletti, Artistic Director***
***Danny Newman, Public Relations Counsel***
***William Mason, Director of Operations,***
***Artistic and Production***
***Earl Jay Schub, Director of Public Relations***
***Farrell Frentress, Director of Development***
***Richard Dowsek, Director of Administration***

YEARS IN OPERATION: 31. FOUNDED IN: 1954. PERFORMANCE HOUSE AND CAPACITY: Civic Opera House, 3,563. 1986-87 SEASON: 32nd season, presenting 9 operas, in a total of 73 performances. EDUCATION PROGRAMS: Complete matinee performances exclusively for students at reduced prices; special teacher workshops; lecture series for the general public throughout the metropolitan area; lecture demonstrations in the theater; special one-hour performances of one-act or condensed operas in English for grade school children; informances and demonstrations in the schools. AUDITIONS: Auditions are held in Chicago and New York periodically throughout the year. Requests for auditions should be addressed to the General Manager. APPRENTICE PROGRAM: The Lyric Opera Center for American Artists, a year-round, in-residence affiliate company, provides advanced training experience and performing opportunities for American singers selected through a nationwide audition process. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$66.50. FY 1985-86 OPERATING BUDGET: $14,750,000. FY 1986-87 OPERATING BUDGET: $17,600,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 217,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 35,000. 1985-86 ESTIMATED MEDIA AUDIENCE: 40,000,000 (radio); 3,000,000 (television). ADDRESS: 20 North Wacker Drive, Chicago, IL 60606, (312) 332-2244.

**1986-87 SEASON PRODUCTIONS:** *The Magic Flute, La Boheme, Parsifal, Orlando, Lucia di Lammermoor, Un Ballo in Maschera, Katya Kabanova, The Merry Widow, La Gioconda.*

## INDIANA

### INDIANAPOLIS OPERA

***Robert B. Driver, Artistic Director,***
***OPERA America Board Member***
***Thomas M. Madden, General Manager***
***James Caraher, Music Director***

YEARS IN OPERATION: 12. FOUNDED IN: 1975. PERFORMANCE HOUSES AND CAPACITY: Clowes Memorial Hall, 2,100; Murat Temple Theatre, 1,950. 1986-87 SEASON: 12th season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Outreach/Education Program will perform in local schools, hospitals, clubs, civic organizations, etc. AUDITIONS: In the spring, in conjunction with the Consortium of Indiana Advocates for Opera (CIAO) and periodic auditions in Indianapolis, New York, and elsewhere. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$35.00. FY 1985-86 OPERATING BUDGET: $534,870. FY 1986-87 OPERATING BUDGET: $608,750. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,579 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 40,100. ADDRESS: 708 East Michigan Street, Indianapolis, IN 46202, (317) 638-4600.

**1986-87 SEASON PRODUCTIONS:** *Carmen, Tosca, Ariadne auf Naxos.*

### WHITEWATER OPERA COMPANY

***Charles Combopiano, General Manager/Artistic Director***

YEARS IN OPERATION: 15. FOUNDED IN: 1972. PERFORMANCE HOUSE AND CAPACITY: Centerville Performing Arts Center, 707. 1986-87 SEASON: 15th season, presenting 5 operas (1 double bill), in a total of 9 performances. EDUCATION PROGRAMS: Opera-in-the-Schools Program contracted through Young Audiences of Indiana. Opera-in-the-Schools Program brings three singers, director, accompanist and technical director plus minimal sets, props, costumes, etc., to perform operatic excerpts in school assembly. Crux of program is audience participation. Open dress rehearsal for school groups. Supplementary preparatory programs on specific operas with film strips, recorded excerpts and commentary. AUDITIONS: Annual May CIAO auditions held in conjunction with other Indiana opera-producing groups; application deadline with approved form, March 1; contact Claire Combopiano at WOC; private auditions by appointment throughout the year; twice yearly in New York City. APPRENTICE PROGRAM: WOC uses young artists throughout its productions and supplementary programs. WOC has a nine-year old apprentice program with Purdue University Graduate School in lighting design. 1986-87 SINGLE TICKET PRICE RANGE: $7.50-$12.50. FY 1985-86 OPERATING BUDGET: $143,383. FY 1986-87 OPERATING BUDGET: $155,413. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,200 at home; 2,100 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 13,000. 1985-86 ESTIMATED MEDIA AUDIENCE: 50,000 (radio). ADDRESS: 805 Promenade, P.O. Box 633, Richmond, IN 47375, (317) 962-7106.

**1986-87 SEASON PRODUCTIONS:** *Kismet, Amahl and the Night Visitors, Carmina Burana/The Marriage Agency, La Traviata.*

## IOWA

### DES MOINES METRO OPERA

***Robert L. Larsen, Artistic Director***
***Douglas J. Duncan, Managing Director***

YEARS IN OPERATION: 14. FOUNDED IN: 1973. PERFORMANCE HOUSE AND CAPACITY: Blank Performing Arts Center, 486. 1986 SUMMER SEASON: 14th season, presenting 3 operas, in a total of 16 performances. EDUCATION PROGRAMS: Family Day at the Opera, Apprentice Artists Concerts, Chamber Music Concerts, adult lecture series, Up With Opera Carnival, Art in the Park Ensembles, Elderhostel Program, opera preview programs and lectures, Apprentice Artists tour to Iowa communities with a selection from forty scenes and one-acts from standard and contemporary operas. AUDITIONS: Auditions are held annually, in December and January, in New York and Des Moines by appointment. Auditions for the Apprentice program may take place in above cities or by taped audition. Call office for appointment. APPRENTICE PROGRAM: A seven-week training program for young singers designed to give maximum performing opportunities to its participants, combined with an extensive program of acting, movement and makeup classes as well as score study and master classes. SUMMER 1986 SINGLE TICKET PRICE RANGE: $17.50-$27.50. FY 1985-86 OPERATING BUDGET: $741,500. FY 1986-87 OPERATING BUDGET: $800,000. SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,000 at home. SUMMER 1985 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 25,000. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 120,000 (television). ADDRESS: 106 West Boston Avenue, Indianola, IA 50125, (515) 961-6221.

**1986-87 SEASON PRODUCTIONS:** *Falstaff, The Tempest* (Hoiby-World premiere), *Romeo and Juliet.*

## KENTUCKY

### KENTUCKY OPERA

***Thomson Smillie, General Director, OPERA America Board Member***
***Mary Ann Krebs, Executive Director***

YEARS IN OPERATION: 34. FOUNDED IN: 1952. PERFORMANCE HOUSES AND CAPACITY: Robert S. Whitney Hall, 2,400; Macauley Theatre, 1,450; Moritz von Bomhard Theatre, 620. 1986-87 SEASON: 35th season, presenting 4 operas, in a total of 17 performances. EDUCATION PROGRAMS: 3 resident artists tour statewide about 20 weeks of the year presenting a revue-style introduction to opera, with minimal sets, some props and costumes. AUDITIONS: By letter to Kyle Ridout. Auditions on request in Louisville and bi-annually in New York City by appointment. APPRENTICE PROGRAM: Through education program above. 1986-87 SINGLE TICKET PRICE RANGE: $5.50-$32.00. FY 1985-86 OPERATING BUDGET: $1,391,094. FY 1986-87 OPERATING BUDGET: $1,426,933. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 18,700 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 50,800. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 40,000 (radio). ADDRESS: 631 South 5th Street, Louisville, KY 40202, (502) 584-4500.

**1986-87 SEASON PRODUCTIONS:** *Aida, The Barber of Seville, The Golden Cockerel, Porgy and Bess.*

## LOUISIANA

### BATON ROUGE OPERA

***Henry Holt, Artistic Director***
***Beverly H. Galler, Administrator***

YEARS IN OPERATION: 5. FOUNDED IN: 1981. PERFORMANCE HOUSE AND CAPACITY: Riverside Centroplex Theatre, 1,933. 1986-87 SEASON: 5th season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Free matinees for students; touring puppet show; free lectures; free master classes and workshops. AUDITIONS: Contact Henry Holt, c/o Baton Rouge Opera. 1986-87 SINGLE TICKET PRICE RANGE: $5.50-$23.00. FY 1985-86 OPERATING BUDGET: $300,000. FY 1986-87 OPERATING BUDGET: $325,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,100 at home. ADDRESS: P.O. Box 2269, Baton Rouge, LA 70821, (504) 383-0554.

**1986-87 SEASON PRODUCTIONS:** *The Barber of Seville, Don Giovanni, La Traviata.*

### NEW ORLEANS OPERA ASSOCIATION

***Arthur G. Cosenza, General Director***

YEARS IN OPERATION: 44. FOUNDED IN: 1943. PERFORMANCE HOUSE AND CAPACITY: New Orleans Theatre of the Performing Arts, 2,317. 1986-87 SEASON: 43rd season, presenting 4 operas, in a total of 9 performances. EDUCATION PROGRAMS: Oppets: life-size puppets which perform opera for pre-school and elementary grades, with recorded music, by engagement. AUDITIONS: By writing to the Association and sending biographical materials and pictures, or through New York auditions with various managers. APPRENTICE PROGRAM: Louisiana Internship Program, held annually, is open to all young aspiring singers in Louisiana, who are ready to launch their careers and need a start. Brochures are released, explaining the program and containing an application blank. Those selected are used in the season. 1986-87 SINGLE TICKET PRICE RANGE: $12.00-$60.00. FY 1985-86 OPERATING BUDGET: $1,311,505. FY 1986-87 OPERATING BUDGET: $1,145,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 25,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 7,000. ADDRESS: 333 St. Charles Avenue, Suite 907, New Orleans, LA 70130, (504) 529-2278.

**1986-87 SEASON PRODUCTIONS:** *Il Trovatore, Madama Butterfly, Faust, The Magic Flute.*

### SHREVEPORT OPERA
***Robert Murray, General Director***

YEARS IN OPERATION: 38. FOUNDED IN: 1949. PERFORMANCE HOUSES AND CAPACITY: Civic Theatre, 1,747; Strand Theatre, 1,641. 1986-87 SEASON: 38th season, presenting 2 operas, in a total of 2 performances. EDUCATION PROGRAMS: Opera on Wheels performances (small operas with scenery and costumes with piano accompaniment) in schools or in theatre with students bused to performance. Informances in schools. Children's Chorus. Movies for students. Met Opera Boxes for area schools. AUDITIONS: Regional artists: Singer of the Year competition each March. Submit application by February 15 each season. Open to artists and/or students from South-central United States. Others by appointment. APPRENTICE PROGRAM: Resident artists (only) apply at office. 1986-87 SINGLE TICKET PRICE RANGE: $2.50-$40.00. FY 1985-86 OPERATING BUDGET: $257,000. FY 1986-87 OPERATING BUDGET: $265,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,400 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,750. ADDRESS: 610 Marshall Street, Shreveport, LA 71101-3653, (318) 227-9503.

**1986-87 SEASON PRODUCTIONS:** *Rigoletto, The Medium.*

## MARYLAND

### BALTIMORE OPERA COMPANY
***Jay C. Holbrook, General Manager, OPERA America Board Member***
***William A. Yannuzzi, Music Director***
***John J. Lehmeyer, Director of Production***

YEARS IN OPERATION: 36. FOUNDED IN: 1950. PERFORMANCE HOUSE AND CAPACITY: Lyric Opera House, 2,462. 1986-87 SEASON: 36th season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Baltimore Opera Company's educational subsidiary, Baltimore Opera Touring Theatre, tours throughout Maryland presenting programs for both elementary and high school students. Opera Education for Youth Program provides free tickets to performances for school children and senior citizens. Free lectures open to the public are presented prior to every production. AUDITIONS: Singers may audition by appointment with William A. Yannuzzi, Music Director. Young artists are also heard via Baltimore Opera's Annual International Vocal Competition, which will award $19,000 in prize money in 1986. 1986-87 SINGLE TICKET PRICE RANGE: $15.00-$60.00. FY 1985-86 OPERATING BUDGET: $1,350,000. FY 1986-87 OPERATING BUDGET: $1,450,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 20,721 at home; 40,000 on tour. ADDRESS: 527 North Charles Street, Baltimore, MD 21201-5030, (301) 727-0592.

**1986-87 SEASON PRODUCTIONS:** *La Forza del Destino, Romeo et Juliette, Turandot.*

## MASSACHUSETTS

### BOSTON LYRIC OPERA COMPANY
***Anne Ewers, General Director***

YEARS IN OPERATION: 10. FOUNDED IN: 1976. PERFORMANCE HOUSE AND CAPACITY: Northeastern University-Alumni Auditorium, 1,100. 1986-87 SEASON: 11th season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: Collaboration with Boston Theatre of the Deaf to present Robert Chauls' *Alice in Wonderland* with complete shadowing for First Night '87 New Year's Eve celebration in Boston (2 afternoon performances, 12/31/86). AUDITIONS: Application in writing to the General Director; tape requested. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$17.50. FY 1985-86 OPERATING BUDGET: $130,000. FY 1986-87 OPERATING BUDGET: $110,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,580 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,350. ADDRESS: 102 The Fenway, Boston, MA 02115, (617) 267-1512.

**1986-87 SEASON PRODUCTIONS:** *Rigoletto, The Rake's Progress.*

### OPERA NEW ENGLAND
***Clifford J. Brooks, Manager***
***Sarah Caldwell, Artistic Director***

YEARS IN OPERATION: 13. FOUNDED IN: 1973. PERFORMANCE HOUSE AND CAPACITY: Touring company only. 1986-87 SEASON: 13th season, presenting 3 operas, in a total of 38 performances. EDUCATION PROGRAMS: Children's Opera Tour each fall, chamber opera with sets, costumes and orchestra. Study guides produced prior to each opera and passed out to participating students. In-school preview tour by artists serves as reinforcement to teacher's preparation with study guides. AUDITIONS: Write to Guild Auditions, P.O. Box 56, Babson Park, MA 02157, Attn: Shirley Perry. Auditions are held each spring. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$22.00. FY 1985-86 OPERATING BUDGET: $211,000. FY 1986-87 OPERATING BUDGET: $211,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 26,000 on tour. ADDRESS: P.O. Box 50, Boston, MA 02112, (617) 426-5300.

**1986-87 SEASON PRODUCTIONS:** *Rigoletto, The Jumping Frog of Calaveras County, The Elixir of Love.*

## MICHIGAN

### MICHIGAN OPERA THEATRE
***David DiChiera, General Director, OPERA America Board Member***

YEARS IN OPERATION: 16. FOUNDED IN: 1971. PERFORMANCE HOUSES AND CAPACITY: Fisher Theatre, 2,089; Masonic Temple, 4,500. 1986-87 SEASON: 16th season, presenting 6 operas, in a minimum of 51 performances. EDUCATION PROGRAMS: Full performances for students at all levels in schools, plus student matinee performances of a season production; Overture To Opera

Company tours the Detroit metropolitan area with programs designed for adults and students; Black Studies project presents in-school performances of a musical revue tracing opera's roots to early African beginnings; American Sign Language "signed" performances of main stage productions for the hearing impaired; handicapped accessibility programs for main stage and touring productions; 10-week MOT-In-Residence touring program with one full-length opera production plus one-act operas, workshops and lecture demonstrations; curriculum consulting; radio and television programs; commissioned works and recital programs. AUDITIONS: In Detroit, New York, Los Angeles, and Dayton by appointment only; send resume, photo and letters of recommendation to MOT production office. APPRENTICE PROGRAM: Young Artists Apprentice Program; fall and spring seasons; weekly stipend and housing provided; singers perform comprimario roles, cover major roles, sing in chorus; classes in acting, movement, make-up design; guest master classes and coaching. Production interns in costuming, technical, stage management, wigs/makeup, music and production administration. 1986-87 SINGLE TICKET PRICE RANGE: $7.50-$45.00. FY 1985-86 OPERATING BUDGET: $3,266,000. FY 1986-87 OPERATING BUDGET: $4,300,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 77,000 at home; 50,000 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 85,000. ADDRESS: 6519 Second Avenue, Detroit, MI 48202, (313) 874-7850.

**1986-87 SEASON PRODUCTIONS:** *Orpheus in the Underworld, Madama Butterfly, My Fair Lady, Tosca, The Barber of Seville, Porgy and Bess.*

### OPERA GRAND RAPIDS

***Robert Peterson, Artistic Director***
***Noel Daniels, Business Manager***

YEARS IN OPERATION: 20. FOUNDED IN: 1966. PERFORMANCE HOUSE AND CAPACITY: DeVos Hall, 2,370. 1986-87 SEASON: 20th season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: Artist-in-residence program patterned after Affiliate Artists but related to upcoming production. AUDITIONS: Send resume to office. National auditions in New York, regional auditions in Grand Rapids. Call office for more information. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$25.00. FY 1985-86 OPERATING BUDGET: $334,500. FY 1986-87 OPERATING BUDGET: $351,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,552 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,000. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 100,000 (radio). ADDRESS: 203-D Waters Building, Grand Rapids, MI 49503, (616) 451-2741.

**1986-87 SEASON PRODUCTIONS:** *The Marriage of Figaro, The Elixir of Love.*

## MINNESOTA

### THE MINNESOTA OPERA

***Kevin H. Smith, General Director***
***Joan Dornemann, Music Director***

YEARS IN OPERATION: 23. FOUNDED IN: 1963. PERFORMANCE HOUSES AND CAPACITY: Ordway Music Theatre, 1,665; Ordway Studio Theatre, 310. 1986-87 SEASON: 24th season, presenting 3 operas, in a total of 12 performances, 1 musical, in 25 performances, and OPERA TOMORROW with performances to be announced. EDUCATION PROGRAMS: Midwest Opera Theater, the touring and educational affiliate of Minnesota Opera, presents month-long composer-in-residence programs, comprehensive music-theater residencies, and in-school performances throughout the upper Midwest. AUDITIONS: Contact Roxanne Stouffer at (612) 221-0122. Auditions are held in New York in December and locally periodically throughout the year. APPRENTICE PROGRAM: The Minnesota Opera Summer Institute offers an intensive three-week training program for singers, directors, and coaches/conductors in June-July. Wesley Balk is Director of this program; Ben Krywosz is Assistant Director. 1986-87 SINGLE TICKET PRICE RANGE: $9.50-$37.50. FY 1985-86 OPERATING BUDGET: $1,500,000. FY 1986-87 OPERATING BUDGET: $1,800,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 72,000 at home; 4,700 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 52,300. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 100,000 (radio); 125,000 (television). ADDRESS: 400 Sibley Street, Suite 20, St. Paul, MN 55101, (612) 221-0122.

**1986-87 SEASON PRODUCTIONS:** *The Pearl Fishers, The Postman Always Rings Twice, Ariadne auf Naxos,* OPERA TOMORROW, Musical Production to be announced.

## MISSISSIPPI

### THE MISSISSIPPI OPERA ASSOCIATION

***Franklin Choset, General Manager***

YEARS IN OPERATION: 41. FOUNDED IN: 1945. PERFORMANCE HOUSE AND CAPACITY: Jackson Municipal Auditorium, 2,420. 1986-87 SEASON: 42nd season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: Excerpts and lecture demonstrations to elementary and secondary schools; dress rehearsals open to secondary students; excerpt performances for the handicapped. AUDITIONS: New York auditions; scheduled individual auditions in Jackson, MS. Contact General Manager. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$30.00. FY 1985-86 OPERATING BUDGET: $296,379. FY 1986-87 OPERATING BUDGET: $269,915. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,000 at home; 2,800 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,750.

1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: Radio broadcast audience totals not available. ADDRESS: P.O. Box 1551, Jackson, MS 39205, (601) 960-1528.

**1986-87 SEASON PRODUCTIONS:** *Tosca, Il Trovatore.*

## MISSOURI

### LYRIC OPERA OF KANSAS CITY

***Russell Patterson, General Artistic Director***

YEARS IN OPERATION: 28. FOUNDED IN: 1958. PERFORMANCE HOUSE AND CAPACITY: Lyric Theatre, 1,662. 1986-87 SEASON: 29th season, presenting 6 operas (1 double bill), in a total of 32 performances. EDUCATION PROGRAMS: Extensive in-school performances geared to age group and interest of audience. Commencement in 1985-86 of formal three-year graduated education program: 1st year—Introductory four voice performance group; 2nd year—Backstage and scene shop tour, exploration of administration activities; 3rd year—In-school soloist performances. Each segment accompanied by attendance at mainstage performance. In addition, special in-school and in-house performances given for disadvantaged children. AUDITIONS: Auditions held twice yearly in New York and year-round in Kansas by appointment. APPRENTICE PROGRAM: No formal apprentice program, but extensive cooperation with local Conservatory of Music at University to use students and faculty members in performance and stage management, etc. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$30.00. FY 1985-86 OPERATING BUDGET: $1,310,000. FY 1986-87 OPERATING BUDGET: $1,432,450. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 35,200 at home; 8,200 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,000. ADDRESS: 1029 Central, Kansas City, MO 64105, (816) 471-4933.

**1986-87 SEASON PRODUCTIONS:** *Tosca, Where the Wild Things Are/The Goose from Cairo, The Crucible, The Pirates of Penzance, Falstaff.*

### OPERA THEATRE OF SAINT LOUIS

***Charles MacKay, General Director,***
***OPERA America Board Member***
***Colin Graham, Artistic Director***
***John Nelson, Music Director***

YEARS IN OPERATION: 11. FOUNDED IN: 1976. PERFORMANCE HOUSES AND CAPACITY: Loretto Hilton Center, 954; Edison Theatre, 658. 1986-87 SEASON: 11th season, presenting 5 operas, in a total of 39 performances. EDUCATION PROGRAMS: 150 events annually including touring productions, debut artists concert series, education courses and seminars, and opera education lectures presented in conjunction with main stage productions. AUDITIONS: Send letter, resume, and photo to Paul Kilmer, Artistic Administrator. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$35.00. FY 1985-86 OPERATING BUDGET: $2,505,000. FY 1986-87 OPERATING BUDGET: $2,600,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 32,500 at home; 20,000 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 35,000. 1985-86 ESTIMATED MEDIA AUDIENCE: 50,000 (radio); 6,000,000-8,000,000 (television). ADDRESS: 1 Kirthom Lane, P.O. Box 13148, St. Louis, MO 63119, (314) 961-0171.

**1986 SEASON PRODUCTIONS:** *The Tales of Hoffmann, The Abduction from the Seraglio, A Death in the Family, The Journey to Rheims (The Golden Lily Hotel)* (Rossini-American premiere), *Curlew River, The Gondoliers.*

**1987 SEASON PRODUCTIONS:** *Carmen, La Cenerentola, Alcina, Beauty and the Beast* (Oliver-American premiere).

### SPRINGFIELD REGIONAL OPERA

***Dawin Emanuel, Artistic Director***

YEARS IN OPERATION: 8. FOUNDED IN: 1979. PERFORMANCE HOUSE AND CAPACITY: Landers Theatre, 680; Fantastic Caverns (Opera in a Cave), 712; Nixon Barn, 700. 1986 SUMMER SEASON: 8th season, presenting 3 operas (1 double bill), in a total of 7 performances. AUDITIONS: Contact the Artistic Director. SUMMER 1986 SINGLE TICKET PRICE RANGE: $5.00-$25.00. SUMMER 1985 OPERATING BUDGET: $93,900. SUMMER 1986 OPERATING BUDGET: $89,400. SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 800 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: not available. ADDRESS: P.O. Box 3942 GSS, Springfield, MO 65808, (417) 881-1984.

**1986 SUMMER SEASON PRODUCTIONS:** *Carmen, Il Tabarro/Gianni Schicchi.*

## NEBRASKA

### OPERA/OMAHA

***Mary Robert, General Director***
***John DeMain, Music Director***

YEARS IN OPERATION: 28. FOUNDED IN: 1958. PERFORMANCE HOUSE AND CAPACITY: Orpheum Theatre, 2,759. 1986-87 SEASON: 28th season, presenting 3 operas, in a total of 11 performances. EDUCATION PROGRAMS: Six different in-school presentations designed for specific age groups. Special performances for senior citizens and people with disabilities. Co-productions of *Cinderella* with the Omaha Public Schools. AUDITIONS: Send resume and photograph. Notification of local and New York City auditions will be sent. APPRENTICE PROGRAM: Three month resident program. Six performers appear in Opera/Omaha mainstage, touring, and education productions. 1986-87 SINGLE TICKET PRICE RANGE: $6.00-$35.00. FY 1985-86 OPERATING BUDGET: $970,640. FY 1986-87 OPERATING BUDGET: $944,400. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 13,701 at home. 1985-86 TOTAL ATTENDANCE AT

ALL OTHER PERFORMANCES: 10,000. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 50,000 (radio). ADDRESS: P.O. Box 807, DTS, Omaha, NE 68101, (402) 346-4398.

**1986-87 SEASON PRODUCTIONS:** *La Traviata, The Barber of Seville, Porgy and Bess.*

## NEVADA

### NEVADA OPERA ASSOCIATION

***Ted Puffer, General/Artistic Director***
***Rick Russ, Business Manager***

YEARS IN OPERATION: 18. FOUNDED IN: 1968. PERFORMANCE HOUSE AND CAPACITY: Pioneer Theater, 1,428. 1986-87 SEASON: 19th season, presenting 4 operas (1 double bill), in a total of 6 performances. AUDITIONS: Held in Reno, New York City, Los Angeles, San Francisco. Send resume, repertoire, and photo to Nevada Opera. 1986-87 SINGLE TICKET PRICE RANGE: $9.00-$27.00. FY 1985-86 OPERATING BUDGET: $420,000. FY 1986-87 OPERATING BUDGET: $550,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,500 at home. ADDRESS: P.O. Box 3256, Reno, NV 89505, (702) 786-4046.

**1986-87 SEASON PRODUCTIONS:** *Tosca, Cavalleria Rusticana/The Medium, The Vagabond King.*

## NEW JERSEY

### NEW JERSEY STATE OPERA

***Alfredo Silipigni, General Director***
***James Dickson, Managing Director***

YEARS IN OPERATION: 21. FOUNDED IN: 1965. PERFORMANCE HOUSE AND CAPACITY: Symphony Hall, 3,300. 1986-87 SEASON: 21st season, presenting 3 operas, in a total of 4 performances. EDUCATION PROGRAMS: In-school programs presenting two versions of "Let's Make an Opera," a quartet recital and a one-act opera such as *The Telephone*. Serves approximately 8,500 students per year. AUDITIONS: Annual prize competition for young artists. Contact Barbara Burke at (201) 623-5757. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$40.00. FY 1985-86 OPERATING BUDGET: $659,500. FY 1986-87 OPERATING BUDGET: $751,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,000 at home. ADDRESS: 1020 Broad Street, Newark, NJ 07102, (201) 623-5757.

**1986-87 SEASON PRODUCTIONS:** *Zaza, Otello, La Traviata.*

## NEW MEXICO

### SANTA FE OPERA

***John Crosby, General Director***
***Anthony Riolo, Executive Director***

YEARS IN OPERATION: 30. FOUNDED IN: 1957. PERFORMANCE HOUSE AND CAPACITY: Santa Fe Opera Theatre, 1,773. 1986 SUMMER SEASON: 30th season, presenting 5 operas, in a total of 35 performances. EDUCATION PROGRAMS: Two Youth Opera performances for audiences, ages 6 to 21 promoted through Guild and local civic contacts statewide. Slide/tape show, live musical program, puppet shows available to youth statewide as general introduction to opera and to prepare them for youth operas; theatre tours available to schools statewide during month of May; artistic and technical demonstrations for students and handicapped; pre-performance lectures for visually handicapped; courses on season offered at local colleges and universities. AUDITIONS: Singers may audition by appointment; write to 48 East 63rd Street, New York, NY 10021. Technicians contact Dan Duro, P.O. Box 2408, Santa Fe, NM 87504. APPRENTICE PROGRAM: For both singers and technicians. Singers selected by audition; employed under AGMA contract for three months; classes in movement, makeup, languages, acting, diction, dance; individual coaching; apprentices sing small roles and in chorus; two apprentice concerts in August. Theatre Technicians Program is an intermediate to advanced level training program offering instruction and practical experience in scenery, properties, and costume construction, and stage lighting; selection through application and interview process. SUMMER 1986 SINGLE TICKET PRICE RANGE: $10.00-$50.00. FY 1985-86 OPERATING BUDGET: $5,000,000. FY 1986-87 OPERATING BUDGET: $4,874,000. SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 64,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,500. ADDRESS: P.O. Box 2408, Santa Fe, NM 87504-2408, (505) 982-3851.

**1986-87 SEASON PRODUCTIONS:** *Die Fledermaus, The Magic Flute, L'incoronazione di Poppea, Die Ägyptische Helena* (American premiere of Vienna Version), *The King Goes Forth to France* (Sallinen-American premiere).

## NEW YORK

### ARTPARK

***Christopher Keene, President and Music Director***
***Joanne Allison, Executive Director***

YEARS IN OPERATION: 12. FOUNDED IN: 1974. PERFORMANCE HOUSE AND CAPACITY: Artpark Theater, 2,324. 1986 SUMMER SEASON: 12th season, presenting 2 operas and 2 musicals, in a total of 37 performances. AUDITIONS: Contact the Production Department for audition dates locally and in New York City. 1986 SINGLE TICKET PRICE RANGE: $4.00-$12.00. FY 1985-86 OPERATING BUDGET: $304,600 (opera). FY 1986-87 OPERATING BUDGET: $468,408 (opera). SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 10,148 at home (operas). SUMMER 1985 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 61,066 (musicals). ADDRESS: P.O. Box 371, Lewiston, NY 14092, (716) 745-3377 or (716) 754-9001.

**1986 SUMMER SEASON PRODUCTIONS:** *La Boheme, Die Walküre, Gypsy, A Chorus Line.*

## CHAUTAUQUA OPERA

***Daniel L. Bratton, President, Chautauqua Institution***
***Cynthia Auerbach, Artistic Director***
***Mary-Therese Mennino, Business Manager***

YEARS IN OPERATION: 57. FOUNDED IN: 1929. PERFORMANCE HOUSE AND CAPACITY: Norton Hall, 1,397. 1986 SUMMER SEASON: 58th season, presenting 4 operas, in a total of 11 performances. EDUCATION PROGRAMS: Operalogues; One-act operas performed by Apprentice Artists for civic organizations and children. AUDITIONS: Write to Chautauqua Opera, Chautauqua, NY 14722. Winter address: Chautauqua Opera, P.O. Box 1562, Ansonia Station, New York, NY 10023. APPRENTICE PROGRAM: For 12-15 singers; advanced training in opera; comprimario roles in main season productions; performances of one-act operas; classes with guest faculty of Chautauqua Theatre and Dance programs. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$25.00. FY 1985-86 OPERATING BUDGET: $417,000. FY 1986-87 OPERATING BUDGET: $457,000. SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,194 at home. SUMMER 1985 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 11,075. ADDRESS: P.O. Box 28, Chautauqua, NY 14722, (716) 357-6286 (summer); (716) 357-6200 (winter).

**1986 SUMMER SEASON PRODUCTIONS:** *Il Trovatore, Daughter of the Regiment, The Mikado, The Rake's Progress.*

## GLIMMERGLASS OPERA THEATER

***Paul Kellogg, General Director***
***Charles Schneider, Music Director***

YEARS IN OPERATION: 11. FOUNDED IN: 1975. PERFORMANCE HOUSE AND CAPACITY: Sterling Auditorium, 611. SUMMER 1986 SEASON: 12th season, presenting 4 operas (1 double bill), in a total of 18 performances. EDUCATION PROGRAMS: Opera Talks—1 before each opera giving historical and musical background for the general public. Singers-in-the-Schools—Informal programs in which singers talk about their experiences as performers, why they have chosen their careers, etc.—with arias and scenes. AUDITIONS: Auditions are generally held in New York in October and December. Resumes and photographs with cover letter due by September 10, c/o Paul Kellogg. SUMMER 1986 SINGLE TICKET PRICE RANGE: $10.50-$21.00. FY 1985-86 OPERATING BUDGET: $425,000. FY 1986-87 OPERATING BUDGET: $650,000. SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,225 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 900. ADDRESS: P.O. Box 191, Cooperstown, NY 13326, (607) 547-5704.

**1986 SUMMER SEASON PRODUCTIONS:** *La Cenerentola, Gianni Schicchi/The Mighty Casey, The Pearl Fishers.*

## LAKE GEORGE OPERA FESTIVAL

***Brian Lingham, General Director***

YEARS IN OPERATION: 25. FOUNDED IN: 1962. PERFORMANCE HOUSE AND CAPACITY: Queensbury Festival Auditorium, 876. 1986 SUMMER SEASON: 25th season, presenting 3 operas, in a total of 21 performances. EDUCATION PROGRAMS: Elementary School Program utilizing composer Roger Ames—3-month intensive in-school program where students create their own opera. Follow-up with attendance at company mainstage rehearsal. In-School Opera Program in selected local schools. AUDITIONS: Held periodically in New York City and other cities nationally or by appointment in Glens Falls, NY. Contact Theresa Ridell. APPRENTICE PROGRAM: American Lyric Theatre—this year, two evenings of a triple bill. 3 year AGMA accredited program. Progress from ensemble and apprentice showcase work to principal role in final year. Artistic Director is Rosalind Elias. Opera-On-The-Lake: 4 Sunday cruises with singers and piano accompaniment. SUMMER 1986 SINGLE TICKET PRICE RANGE: $7.00-$22.00. FY 1985-86 OPERATING BUDGET: $675,826. FY 1986-87 OPERATING BUDGET: $836,410 (15 months). SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,564 at home. SUMMER 1985 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 13,645. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 30,000 (radio). ADDRESS: P.O. Box 425, Glens Falls, NY 12801, (518) 793-3858.

**1986-87 SEASON PRODUCTIONS:** *Die Fledermaus, Tosca, Carousel;* 25th Anniversary Birthday Gala.

## METROPOLITAN OPERA

***Bruce Crawford, General Manager, OPERA America Board Member***
***James Levine, Artistic Director***
***Joseph Volpe, Assistant Manager***
***Marilyn Shapiro, Assistant Manager***
***Frank Kamenar, Finance Director***
***Jane Hermann, Presentations Director***
***Joseph Clark, Technical Director***
***David M. Reuben, Press and Public Relations Director***

YEARS IN OPERATION: 103. FOUNDED IN: 1883. PERFORMANCE HOUSE AND CAPACITY: Metropolitan Opera House, 3,949. 1986-87 SEASON: 103rd season, presenting 22 operas, in a total of 210 performances. EDUCATION PROGRAMS: Student matinees, final dress rehearsals for elementary through college students; backstage tours for all ages including handicapped; score desks; The Met Opera In-school Residency Program and teacher training component; special artists residencies; multiple access programs for blind, visually impaired, and physically disabled; nationwide and metropolitan area school member-

ships; opera boxes, study guides, filmstrips, and slide sets; teacher in-service courses and workshops; adult lecture series; Met Parks concerts. AUDITIONS: A young singer must apply in writing to the Auditions Committee consisting of artistic staff. National Council auditions are held annually. APPRENTICE PROGRAM: Currently, seven young artists are on salary and contracted for three years. During that time, they receive coaching and lessons with the possibility of taking on specific roles. 1986-87 SINGLE TICKET PRICE RANGE: $15.00-$90.00. FY 1985-86 OPERATING BUDGET: $77,700,000. FY 1986-87 OPERATING BUDGET: $80,000,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 703,445 at home; 116,000 on tour. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 7,000,000 per radio broadcast (21 broadcasts); 7,000,000 per telecast (3 telecasts). ADDRESS: Lincoln Center, New York, NY 10023, (212) 799-3100.

**1986-87 SEASON PRODUCTIONS:** *Die Walkure, Aida, Manon Lescaut, Madama Butterfly, Le Nozze di Figaro, Tosca, Der Rosenkavalier, Romeo et Juliette, I Puritani, Die Fledermaus, Fidelio, La Boheme, Rigoletto, Tannhäuser, La Clemenza di Tito, Manon, Carmen, Boris Godunov, Turandot, Dialogues of the Carmelites, Samson et Dalila, Parsifal.*

**NEW YORK CITY**
***Beverly Sills, General Director,***
***OPERA America Board Member***
***Christopher Keene, Music Director***

YEARS IN OPERATION: 42. FOUNDED IN: 1944. PERFORMANCE HOUSE AND CAPACITY: New York State Theater, 2,779. 1986-87 SEASON: 42nd season, presenting 18 operas, in a total of 136 performances, and 1 musical for an 8-week run. EDUCATION PROGRAMS: Students attend open guild rehearsals, seminars available to faculty members; large in-school performance series in the city; lectures and seminars are held for subscribers. Several performances are sign-language interpreted for the hearing impaired; "Opera Paks" with historical background on operas and composers are available to all for a very small fee. AUDITIONS: Sending a resume and photo to the audition department will result in an audition. Everyone is heard. APPRENTICE PROGRAM: New York City Opera National Company serves as a training ground for young singers learning new roles and for City Opera Singers who wish to specialize in a single role for a period of time. 1986-87 SINGLE TICKET PRICE RANGE: $4.00-$40.00. FY 1985-86 OPERATING BUDGET: $15,000,000. FY 1986-87 OPERATING BUDGET: $19,000,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 326,000 at home; tour attendance not available. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 1,000,000 (television). ADDRESS: New York State Theater, Lincoln Center, New York, NY 10023, (212) 870-5600.

**1986-87 SEASON PRODUCTIONS:** *Candide, Kismet, The Pearl Fishers, The Marriage of Figaro, Die Fledermaus, Carmen, La Boheme, Werther, Don Quichotte, Madama Butterfly, Cendrillon, The New Moon, Faust, Norma, X (The Life and Times of Malcolm X)* (World premiere-Davis), *Mefistofele, La Traviata, The Love for Three Oranges,* February musical to be announced.

**OPERA EBONY**
***Benjamin Matthews, Artistic Director***
***Wayne Sanders, Music Director***

YEARS IN OPERATION: 12. FOUNDED IN: 1974. PERFORMANCE HOUSE AND CAPACITY: Aaron Davis Hall, 750. 1986-87 SEASON: 12th season, presenting 2 operas, in a total of 4 performances. AUDITIONS: Contact Wayne Sanders. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$17.00. FY 1985-86 OPERATING BUDGET: $90,000. FY 1986-87 OPERATING BUDGET: $100,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,700 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 500. ADDRESS: 2109 Broadway, Suite 1418, New York, NY 10023, (212) 877-2110.

**1986-87 SEASON PRODUCTIONS:** *Lost in the Stars, Carmen.*

**SYRACUSE OPERA COMPANY**
***Robert B. Driver, General/Artistic Director,***
***OPERA America Board Member***
***James Caraher, Music Director***
***Christine J. Day, Managing Director***

YEARS IN OPERATION: 13. FOUNDED IN: 1974. PERFORMANCE HOUSES AND CAPACITY: Crouse-Hinds Concert Theater, 2,006; Carrier Theater, 400. 1986-87 SEASON: 12th season, presenting 4 operas, in a total of 12 performances. EDUCATION PROGRAMS: Student tickets for all main season performances, full performances of one-act operas in elementary and secondary schools; technical and artistic (master classes) demonstrations available upon request; summer classes for seniors; ensemble program provides community outreach. AUDITIONS: By appointment. Auditions in Syracuse, NY. Send resume and request audition. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$45.00. FY 1985-86 OPERATING BUDGET: $652,429. FY 1986-87 OPERATING BUDGET: $688,394. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 10,547 at home; 2,243 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 20,757. 1985-86 ESTIMATED MEDIA AUDIENCE: 4,000 (radio). ADDRESS: 410 E. Willow St., P.O. Box 6904, Syracuse, NY 13217, (315) 475-5915.

**1986-87 SEASON PRODUCTIONS:** *Carmen, Tosca, Man of La Mancha, Ariadne auf Naxos.*

**TRI-CITIES OPERA**
***Gerald L. Bierly, Executive Director***
***Carmen Savoca, Artistic Director***
***Peyton Hibbitt, Music Director***

YEARS IN OPERATION: 37. FOUNDED IN: 1949. PERFORMANCE HOUSES AND CAPACITY: The Forum (Broome Center for the Performing Arts), 1,519; The Opera Center, 225. 1986-87 SEASON: 38th season, presenting 3 operas, in a total of 11 performances. EDUCATION PROGRAMS: Opera-Go-Round, the touring education program brings 3 varied one-act children's operas and informative Close-Ups to schools in New York and Pennsylvania, and matinee performances of two major productions in The Forum; study guides and activity materials provided. AUDITIONS: Application form sent upon request. Audition scheduled after receipt of completed form and related material (resume, photo, etc.). Contact Joanne Ardune. APPRENTICE PROGRAM: The Resident Artist Training Program offers comprehensive class instruction in language, theatrical arts and vocal technique. Two semesters, September-December and January-June. Two Guild tuition scholarships awarded annually. 1986-87 SINGLE TICKET PRICE RANGE: $6.00-$18.00. FY 1985-86 OPERATING BUDGET: $598,848. FY 1986-87 OPERATING BUDGET: $607,160. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 13,225 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 32,000. ADDRESS: 315 Clinton Street, Binghamton, NY 13905, (607) 797-6344.

**1986-87 SEASON PRODUCTIONS:** *The Tales of Hoffmann, Giulio Cesare, Faust.*

## NORTH CAROLINA

**GREENSBORO OPERA COMPANY**
***Carol S. Cone, President***
***Peter Paul Fuchs, Artistic Director***

YEARS IN OPERATION: 6. FOUNDED IN: 1980. PERFORMANCE HOUSES AND CAPACITY: Greensboro Memorial Auditorium, 2,400; Carolina Theatre, 1,140. 1986-87 SEASON: 6th season, presenting 2 operas, in a total of 2 performances. EDUCATION PROGRAMS: Two performances each of *The Secret Marriage* for 1,800 eighth graders in Greensboro Public Schools and *The Magic Flute* for 1,500 fourth graders. Curtains Up!, a traveling production for 4,500 students in the Guilford County Schools. Lecture/seminar series for adults at Greensboro College. Film series at Carolina Theatre. Lectures, recitals, etc., during the year. AUDITIONS: At various times throughout the year in Greensboro and New York City. Contact Dr. Peter Paul Fuchs at Opera Company office. 1986-87 SINGLE TICKET PRICE RANGE: $6.00-$20.00. FY 1985-86 OPERATING BUDGET: $101,175. FY 1986-87 OPERATING BUDGET: $117,915. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 3,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 400. ADDRESS: P.O. Box 29031, Greensboro, NC 27429-9031 (919) 273-9472.

**1986-87 SEASON PRODUCTIONS:** *Madama Butterfly,* Production to be announced.

**OPERA CAROLINA**
(formerly Charlotte Opera and North Carolina Opera)
***Bruce Chalmers, General Director,***
***OPERA America Board Member***
***Robert M. Swedberg, Director of Education & Touring***

YEARS IN OPERATION: 37. FOUNDED IN: 1949. PERFORMANCE HOUSE AND CAPACITY: Ovens Auditorium, 2,476. 1986-87 SEASON: 38th season, presenting 4 operas (1 double bill), in a total of 7 performances. EDUCATION PROGRAMS: The company tours the Southeast and presents approximately 200 school and community shows, including *Sid, the Serpent who Wanted to Sing,* School for Lovers (*Così fan tutte* adaptation), and EXTRAVAGANZA, a Broadway, Operetta, and Opera Potpourri. In 1986-87, it will present a new work for Junior High Schools commissioned from Loonis McGlohon. AUDITIONS: Company auditions held in-house—November 15, 1986 and March 28, 1987, otherwise in New York and Charlotte by arrangement. Contact Lois Stein or Robert Swedberg (for Artist-in-Residence). APPRENTICE PROGRAM: Company has a nine-month Artist-in-Residence program for 8-10 young singers, which provides performing experience in school and touring productions and occasional opportunities in main stage productions. 1986-87 SINGLE TICKET PRICE RANGE: $7.00-$25.00. FY 1985-86 OPERATING BUDGET: $1,472,211. FY 1986-87 OPERATING BUDGET: $1,412,531. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 16,030 at home; 33,775 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 90,100. ADDRESS: 110 East 7th Street, Charlotte, NC 28202, (704) 332-7177.

**1986-87 SEASON PRODUCTIONS:** *Gianni Schicchi/I Pagliacci, A Little Night Music, The Barber of Seville.*

**PIEDMONT OPERA THEATRE**
***Norman Johnson, General Director***
***Doris B. Smith, Administrator***

YEARS IN OPERATION: 9. FOUNDED IN: 1977. PERFORMANCE HOUSE AND CAPACITY: Roger L. Stevens Center for the Performing Arts, 1,380. 1986-87 SEASON: 9th season, presenting 2 operas, in a total of 6 performances. EDUCATION PROGRAMS: Curtains Up!, a multi-media opera/musical theatre informance presented both in schools and for adult audiences. Comprehensive opera study-guide distributed in advance. Reduced ticket prices and group plans for students and teachers. AUDITIONS: New York auditions periodically. Auditions in Winston-Salem year-round by appointment. Contact Nor-

man Johnson. APPRENTICE PROGRAM: Advanced opera students at the North Carolina School of the Arts sing in the chorus, some supporting roles, cover. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$20.00. FY 1985-86 OPERATING BUDGET: $179,200. FY 1986-87 OPERATING BUDGET: $194,500. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 5,400 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,000. ADDRESS: 610 Coliseum Drive, Winston-Salem, NC 27106, (919) 725-2022.

**1986-87 SEASON PRODUCTIONS:** *Die Fledermaus, The Abduction from the Seraglio.*

## NORTH DAKOTA

### FARGO-MOORHEAD CIVIC OPERA COMPANY

***John S. Anderson, Business Manager***
***David F. Martin, Artistic/Music Director***

YEARS IN OPERATION: 17. FOUNDED IN: 1968. PERFORMANCE HOUSES AND CAPACITY: Reineke Fine Arts Center-North Dakota State University, 1,000; Moorhead High School, 850. 1986-87 SEASON: 18th season, presenting 4 operas (1 double bill), in a total of 8 performances. AUDITIONS: Resume, tape and picture to David Martin, Artistic Director. Auditions scheduled in New York City and Fargo. 1986-87 SINGLE TICKET PRICE RANGE: $6.00-$10.00. FY 1985-86 OPERATING BUDGET: $304,000. FY 1986-87 OPERATING BUDGET: $310,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,500 at home. ADDRESS: 429 East Main, West Fargo, ND 58078, (701) 282-3703.

**1986-87 SEASON PRODUCTIONS:** *The Marriage of Figaro, Faust, Cavalleria Rusticana/Gianni Schicchi.*

## OHIO

### CINCINNATI OPERA

***James de Blasis, General Director***

YEARS IN OPERATION: 67. FOUNDED IN: 1920. PERFORMANCE HOUSE AND CAPACITY: Music Hall, 3,630. 1986-87 SEASON: 67th season, presenting 5 operas, in a total of 10 performances. EDUCATION PROGRAMS: Student matinees of fall/spring productions and full touring production in spring. Nine different programs, tailored to specific age and experience levels, are performed in four state areas of Ohio, Indiana, Kentucky and West Virginia. Performed by the Ensemble Company of Cincinnati Opera! (ECCO!) for students grades 1-12, adult/community groups, and college audiences. AUDITIONS: Auditions for major roles through agents; ECCO! and Young American Artist Program (YAAP) auditions through application/audition procedure. Application deadlines: YAAP—October 15, ECCO!—February 15. Contact Tom Bankston; open auditions for chorus. APPRENTICE PROGRAM: Young American Artist Program: 8-10 weeks for 3-6 singers during summer festival (4 productions June/July). Includes acting and movement classes, master classes, and coaching. 1986-87 SINGLE TICKET PRICE RANGE: $6.50-$33.50. FY 1985-86 OPERATING BUDGET: $1,871,182. FY 1986-87 OPERATING BUDGET: $2,400,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 40,800 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 65,000. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 110,000 (radio). ADDRESS: 1241 Elm Street, Cincinnati, OH 45210, (513) 621-1919.

**1986 SEASON PRODUCTIONS:** *Der Rosenkavalier, Tosca, The Magic Flute, Il Trovatore, La Fanciulla del West.*

**1987 SEASON PRODUCTIONS:** *The Tales of Hoffmann, Zaza, Madama Butterfly, The Barber of Seville, Turandot.*

### CLEVELAND OPERA

***David Bamberger, General Manager/Artistic Director***

YEARS IN OPERATION: 11. FOUNDED IN: 1976. PERFORMANCE HOUSES AND CAPACITY: State Theatre, 3,100; Ohio Theatre, 1,000. 1986-87 SEASON: 11th season, presenting 4 operas, in a total of 15 performances. EDUCATION PROGRAMS: Company presents outreach programs at many schools; singers and accompanist perform, demonstrate staging and make-up techniques. Also Lecture/Informances with singers and accompanist for general public and students. AUDITIONS: Send resume and photo to Casting Department. APPRENTICE PROGRAM: The Associate Artist Program provides singers from the Greater Cleveland area with an opportunity to perform extensively in school and community performances, and, when appropriate, in the subscription season. 1986-87 SINGLE TICKET PRICE RANGE: $6.00-$30.00. FY 1985-86 OPERATING BUDGET: $1,146,115. FY 1986-87 OPERATING BUDGET: $1,540,440. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 23,627 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 40,000. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 50,000 (radio). ADDRESS: 1438 Euclid Avenue, Cleveland, OH 44115, (216) 575-0903.

**1986-87 SEASON PRODUCTIONS:** *The Merry Widow, Lucia di Lammermoor, The Tales of Hoffmann, Porgy and Bess.*

### DAYTON OPERA ASSOCIATION

***David DiChiera, Artistic Director,***
***OPERA America Board Member***
***Dennis Hanthorn, Managing Director***

YEARS IN OPERATION: 25. FOUNDED IN: 1961. PERFORMANCE HOUSE AND CAPACITY: Memorial Hall, 2,489. 1986-87 SEASON: 26th season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Programs range from elementary through adult. All programs make use of professional singers with the elementary level encompassing student involvement in the actual program. Adult programs consist of performances in small theatres, conventions, and special engagements. The

total number of programs number 100. AUDITIONS: Artists should contact David DiChiera for auditions and locations. Contact Dennis Hanthorn regarding young artists program. APPRENTICE PROGRAM: Consists of 8-week residency; singers paid on weekly basis; perform in-school and community programs; opportunity for minor roles in one production; singers will be coached in acting, choreography, audition techniques and business methods dealing with management, public relations and contracts. 1986-87 SINGLE TICKET PRICE RANGE: $8.00-$23.00. FY 1985-86 OPERATING BUDGET: $600,000. FY 1986-87 OPERATING BUDGET: $677,500. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 17,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 17,000. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 30,000 (radio). ADDRESS: 125 East First Street, Dayton, OH 45402, (513) 228-0662.

**1986-87 SEASON PRODUCTIONS:** *Madama Butterfly, My Fair Lady, Romeo et Juliette.*

### LYRIC OPERA CLEVELAND

***Michael McConnell, Executive Director***

YEARS IN OPERATION: 13. FOUNDED IN: 1973. PERFORMANCE HOUSE AND CAPACITY: Kulas Hall—Cleveland Institute of Music, 541. 1986 SUMMER SEASON: 13th season, presenting 2 operas, in a total of 8 performances. EDUCATION PROGRAMS: An American one-act opera tours area school systems in approximately 25 performances for approximately 8,000 students per school year. The 1986-87 school year tour will be Marc Bucci's *Sweet Betsy from Pike*. AUDITIONS: Auditions held locally in October-November for the following summer. Contact the company for specifics concerning repertoire, openings, dates of auditions, etc. SUMMER 1986 SINGLE TICKET PRICE RANGE: $9.00-$15.00. FY 1985-86 OPERATING BUDGET: $230,000. FY 1986-87 OPERATING BUDGET: $280,000. SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 3,080 at home. ADDRESS: P.O. Box 06198, Cleveland, OH 44106, (216) 231-2484.

**1986 SUMMER SEASON PRODUCTIONS:** *A Little Night Music, Beatrice and Benedict.*

### OPERA/COLUMBUS

***Michael Harrison, General Director***

YEARS IN OPERATION: 5. FOUNDED IN: 1981. PERFORMANCE HOUSE AND CAPACITY: Palace Theatre, 2,767. 1986-87 SEASON: 6th season, presenting 4 operas, in a total of 13 performances. EDUCATION PROGRAMS: 5 artists-in-the-schools programs presented to elementary through high school children tailored to their age and experience level; community outreach programs for adults; Opera Informances: pre-opera lectures and previews—3 per opera. AUDITIONS: Auditions are scheduled in Columbus and New York. Information is sent out via letters, newspapers, TV, and radio. Auditions are scheduled on a per call basis at convenience of auditionee and General Director. Contact Michael Harrison, General Director. 1986-87 SINGLE TICKET PRICE RANGE: $8.00-$33.00. FY 1985-86 OPERATING BUDGET: $960,000. FY 1986-87 OPERATING BUDGET: $1,350,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 27,079 at home. 1985-86 ESTIMATED MEDIA AUDIENCE: 60,000 (radio). ADDRESS: LeVeque Tower Mezzanine, 50 West Broad Street, Columbus, OH 43215, (614) 461-8101.

**1986-87 SEASON PRODUCTIONS:** *Macbeth, L'Elisir d'Amore, Madama Butterfly, Porgy and Bess.*

### TOLEDO OPERA

***James Meena, Artistic Director***
***Rosalie Lampl, Administrative Director***

YEARS IN OPERATION: 28. FOUNDED IN: 1958. PERFORMANCE HOUSE AND CAPACITY: Toledo Masonic Auditorium, 2,400. 1986-87 SEASON: 28th season, presenting 3 operas, in a total of 3 performances. EDUCATION PROGRAMS: Artist-in-Residence, Toledo Public Schools. AUDITIONS: Send letter and photo to Artistic Director. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$30.00. FY 1985-86 OPERATING BUDGET: $370,000. FY 1986-87 OPERATING BUDGET: $400,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,500 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,000. ADDRESS: 1700 North Reynolds Road, Toledo, OH 43615, (419) 531-5511.

**1986-87 SEASON PRODUCTIONS:** *La Traviata, Carmen, The Student Prince.*

## OKLAHOMA

### TULSA OPERA

***Edward C. Purrington, General Director, OPERA America Board Member***
***Cheryl L. Zrnic, Managing Director***

YEARS IN OPERATION: 38. FOUNDED IN: 1948. PERFORMANCE HOUSE AND CAPACITY: Chapman Music Hall, 2,388. 1986-87 SEASON: 39th season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Children's Opera Workshops, Gifted/Talented Career Days, Programs for Hearing Impaired/Deaf, Look-In for school aged children, Opera/Impact-adult education, shopping center programs, teacher workshops, Pre-Curtain Highlights, in-school lecture/demonstrations, docents, Touring Ensemble. AUDITIONS: Submit photo and resume to General Director. Call Production Manager to schedule auditions in Tulsa and to find out about auditions in New York. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$45.00. FY 1985-86 OPERATING BUDGET: $1,303,000. FY 1986-87 OPERATING BUDGET: $1,408,300. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 18,733 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 12,688. ADDRESS: 1610 South Boulder, Tulsa, OK 74119, (918) 582-4035.

**1986-87 SEASON PRODUCTIONS:** *Porgy and Bess, The Marriage of Figaro, Don Carlo.*

## OREGON

### EUGENE OPERA

***James Toland, General Director***

YEARS IN OPERATION: 11. FOUNDED IN: 1975. PERFORMANCE HOUSES AND CAPACITY: Hult Center for the Performing Arts: Silva Concert Hall, 2,500; Soreng Theater, 500. 1986-87 SEASON: 11th season, presenting 4 operas, in a total of 10 performances. AUDITIONS: Contact Bruce Haines, Assistant to the General Director. Auditions may be arranged almost any time in Eugene by appointment. Yearly auditions are held in New York and on the West coast. 1986-87 SINGLE TICKET PRICE RANGE: $7.50-$25.00. FY 1985-86 OPERATING BUDGET: $373,000. FY 1986-87 OPERATING BUDGET: $400,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,370 at home. ADDRESS: P.O. Box 11200, Eugene, OR 97440, (503) 485-3985.

**1986-87 SEASON PRODUCTIONS:** *The Barber of Seville, The Medium, The Merry Widow, The Mikado.*

### PORTLAND OPERA

***Robert Bailey, General Director***

YEARS IN OPERATION: 36. INCORPORATED IN: 1964. PERFORMANCE HOUSE AND CAPACITY: Portland Civic Auditorium, 3,000. 1986-87 SEASON: 36th season, presenting 4 operas, in a total of 12 performances. EDUCATION PROGRAMS: Students of all age groups attend dress rehearsals; previews by distinguished lecturer prior to performances; introductory show with singers and pianist/performer presented throughout the state; full-scale one-act operas toured for young audiences with piano; college campus previews; lecture-demonstrations at schools; in-school project; residency in local school to facilitate student-created productions; full performances for adults and handicapped in community; lecture-demonstrations and lectures in community; summer outdoor park performances. AUDITIONS: Contact Helen Stratikos. 1986-87 SINGLE TICKET PRICE RANGE: $15.00-$30.00. FY 1985-86 OPERATING BUDGET: $1,700,000. FY 1986-87 OPERATING BUDGET: $2,000,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 31,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 13,000. ADDRESS: 1530 S.W. Second Avenue, Portland, OR 97201, (503) 241-1407.

**1986-87 SEASON PRODUCTIONS:** *La Boheme, Der Rosenkavalier, Macbeth, The Magic Flute.*

## PENNSYLVANIA

### OPERA COMPANY OF PHILADELPHIA

***Margaret Anne Everitt, General Director***

YEARS IN OPERATION: 11. FOUNDED IN: 1975. PERFORMANCE HOUSE AND CAPACITY: Academy of Music, 2,818. 1986-87 SEASON: 12th season, presenting 5 operas, in a total of 10 performances. EDUCATION PROGRAMS: "Arts From the Inside Out" for elementary school students; special programs for high school and college students as well as adults and senior citizens. Pre-opera lectures available for students and adults. AUDITIONS: Opera Company of Philadelphia/Luciano Pavarotti International Voice Competition (send letter to Competition Director); auditions are held periodically, with arrangements made through managements. APPRENTICE PROGRAM: "Plan Artists" study major roles, sing minor roles, perform in chorus and at outreach programs. Production and administrative internships are also available. 1986-87 SINGLE TICKET PRICE RANGE: $11.00-$100.00. FY 1985-86 OPERATING BUDGET: $2,500,000. FY 1986-87 OPERATING BUDGET: $2,800,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 20,582 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 17,754. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 15,000,000 (television). ADDRESS: 1500 Walnut Street, Philadelphia, PA 19102, (215) 732-5814.

**1986-87 SEASON PRODUCTIONS:** *Madama Butterfly, Death in Venice, Don Giovanni, Boris Godunov, Mefistofele.*

### THE PENNSYLVANIA OPERA THEATER

***Barbara Silverstein, General Manager/Artistic Director***

YEARS IN OPERATION: 11. FOUNDED IN: 1975. PERFORMANCE HOUSE AND CAPACITY: Walnut Street Theatre, 1,052. 1986-87 SEASON: 11th season, presenting 3 operas, in a total of 18 performances. EDUCATION PROGRAMS: Outreach program to senior citizen centers, community groups, businesses and schools throughout the Delaware Valley, presented all year long. Intensive education project, "In Every Way the Arts," carried out at 12 area public schools, providing students with a hands-on experience in learning about the creation and production of opera and the excitement of live performance. AUDITIONS: Send resume and recent photograph to Auditions, c/o The Pennsylvania Opera Theater. 1986-87 SINGLE TICKET PRICE RANGE: $10.00.-$40.00. FY 1985-86 OPERATING BUDGET: $704,000. FY 1986-87 OPERATING BUDGET: $850,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,500 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,500. ADDRESS: 1345 Chestnut Street, Suite 1800, Philadelphia, PA 19107, (215) 972-0904.

**1986-87 SEASON PRODUCTIONS:** *The Magic Flute, The Turn of the Screw, The Crucible.*

### PITTSBURGH OPERA

***Tito Capobianco, General Director and Vice President, OPERA America Board Member***

YEARS IN OPERATION: 48. FOUNDED IN: 1938. PERFORMANCE HOUSE AND CAPACITY: Heinz Hall for the Performing Arts, 2,847. 1986-87 SEASON: 48th season, presenting 5 operas, in a total of 15 performances. EDUCATION PROGRAMS: Pre-performance lectures in schools and libraries; excerpt performances; Opera in the Parks; student dress rehearsals; student rush for season performances; distribution of plot synopses; student discount on subscriptions. AUDITIONS: Auditions are held periodically in Pittsburgh and New York City. Send cover letter,

resume and photo to Catherine Wolff, Assistant to the General Director. APPRENTICE PROGRAM: Pittsburgh Opera Center is a 6 week training program for young singers, stage directors, and conductors, held annually in the spring. Auditions are held in Pittsburgh and other selected cities in January. 1986-87 SINGLE TICKET PRICE RANGE: $9.00-$43.00. FY 1985-86 OPERATING BUDGET: $3,006,099. FY 1986-87 OPERATING BUDGET: $2,825,133. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 45,926 at home. ADDRESS: 600 Penn Avenue, Pittsburgh, PA 15222, (412) 281-0912.

**1986-87 SEASON PRODUCTIONS:** *Macbeth, Faust, Lucia di Lammermoor, Il Trovatore, Hamlet.*

## SOUTH CAROLINA

### SPOLETO FESTIVAL, U.S.A.

***Nigel Redden, General Manager***
***Gian Carlo Menotti, Artistic Director***

YEARS IN OPERATION: 10. FOUNDED IN: 1977. PERFORMANCE HOUSES AND CAPACITY: Gaillard Municipal Auditorium, 2,734; Dock Street Theatre, 463; Garden Theatre, 450. 1986 SUMMER SEASON: 10th season, presenting 3 operas (1 double bill), in a total of 11 performances. EDUCATION PROGRAMS: Young Audience Series, outreach program to city schools. AUDITIONS: Contact main office in the fall. Auditions held in several major U.S. cities. APPRENTICE PROGRAM: Apprentice programs for orchestra players, production and administrative trainees. SUMMER 1986 SINGLE TICKET PRICE RANGE: $8.00-$36.00. FY 1985-86 OPERATING BUDGET: $3,100,000. FY 1986-87 OPERATING BUDGET: $3,100,000. SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,473 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 62,422. 1985-86 ESTIMATED MEDIA AUDIENCE: 7,000,000-8,000,000 (radio). ADDRESS: P.O. Box 157, Charleston, SC 29402, (803) 722-2764.

**1986 SUMMER SEASON PRODUCTIONS:** *The Saint of Bleecker Street, Lord Byron's Love Letter/Renard.*

## TENNESSEE

### CHATTANOOGA SYMPHONY AND OPERA ASSOCIATION

***Joan McNeill, President***
***Vakhtang Jordania, Conductor/Artistic Director***

YEARS IN OPERATION: 42. FOUNDED IN: 1943. PERFORMANCE HOUSE AND CAPACITY: Tivoli Theatre, 1,615. 1986-87 SEASON: 43rd season, presenting 3 operas, in a total of 4 performances. EDUCATION PROGRAMS: 2 performances of company's spring opera; 50 minute program called "Operas Tell Stories." These are presented free of charge to the city, county, and private schools in the Chattanooga area; reduced group and student ticket prices; and lectures for adults. AUDITIONS: Contact Music Director, Vakhtang Jordania. 1986-87 SINGLE TICKET PRICE RANGE: $8.00-$18.00. FY 1985-86 OPERATING BUDGET: $279,140. FY 1986-87 OPERATING BUDGET: $294,700. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 4,500. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 300,000 (radio); 300,000 (television). ADDRESS: 8 Patten Parkway, Chattanooga, TN 37402, (615) 267-8583.

**1986-87 SEASON PRODUCTIONS:** *Carmen, La Perichole, Il Trovatore.*

### KNOXVILLE OPERA

***Robert Lyall, General Director***

YEARS IN OPERATION: 8. FOUNDED IN: 1976. PERFORMANCE HOUSE AND CAPACITY: Tennessee Theatre, 1,531. 1986-87 SEASON: 8th season, presenting 3 operas, in a total of 8 performances. EDUCATION PROGRAMS: Backstage tours for high school and college students during dress rehearsals. The company is initiating a touring group for the public schools with its apprentice program. AUDITIONS: For artists with agency representation, auditions are held in September in New York; others may audition by appointment in Knoxville—contact KOC office at (615) 524-0795. APPRENTICE PROGRAM: For graduate students in voice at the University of Tennessee (a joint program); apprentices are awarded comprimario roles in company productions and master classes with Stage Directors. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$28.00. FY 1985-86 OPERATING BUDGET: $297,132. FY 1986-87 OPERATING BUDGET: $332,530. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,272 at home. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 300,000 (television). ADDRESS: P.O. Box 16, Knoxville, TN 37901, (615) 524-0795.

**1986-87 SEASON PRODUCTIONS:** *South Pacific, Rigoletto, Romeo et Juliette.*

### OPERA MEMPHIS

***Robert B. Driver, General/Artistic Director, OPERA America Board Member***
***James Caraher, Music Director***
***Mimi Michel, Managing Director***

YEARS IN OPERATION: 31. FOUNDED IN: 1956. PERFORMANCE HOUSE AND CAPACITY: Orpheum Theater, 2,400. 1986-87 SEASON: 31st season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Southern Opera Theatre tour of *Little Red Riding Hood* will perform in city and county schools in 1986-87. AUDITIONS: Send resume to the General/Artistic Director, Opera Memphis. APPRENTICE PROGRAM: Interns used in all areas of administration. 1986-87 SINGLE TICKET PRICE RANGE: $8.50-$37.00. FY 1985-86 OPERATING BUDGET: $516,000. FY 1986-87 OPERATING BUDGET: $660,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,520 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 25,000. ADDRESS: Memphis State University, South Campus #47, Memphis, TN 38152, (901) 454-2706.

**1986-87 SEASON PRODUCTIONS:** *Carmen, Tosca, Ariadne auf Naxos.*

## TEXAS

### THE DALLAS OPERA

***Plato Karayanis, General Director, OPERA America Treasurer***

***Nicola Rescigno, Artistic Director***

YEARS IN OPERATION: 30. FOUNDED IN: 1957. PERFORMANCE HOUSES AND CAPACITY: Music Hall at Fair Park, 3,420; Majestic Theatre, 1,604. 1986-87 SEASON: 30th season, presenting 6 operas, in a total of 28 performances. EDUCATION PROGRAMS: The programs include Opera On The Go, a touring group for children and adults; Student performances of *Andrea Chenier* for grades 4-7 (4 performances); special docent educational programs presented in schools in preparation for student matinees; Puppet Opera Theatre for grades K-3; Affiliate Artists for secondary schools and adults; Opera Insights panel discussions and lectures for adults; Secondary Enrichment for high school students; Opera Studies, an educational program for voice and music education students, designed to complement academic curricula and add a professional dimension to participants' experience. Opera On The Go, Puppet Opera Theatre, and Affiliate Artists visit the schools, while Student Performances and Secondary Enrichment involves attending performances. AUDITIONS: Singers may request an audition by mailing their resume, photo, bio and reviews to Jonathan Pell, Artistic Administrator, at The Dallas Opera office. 1986-87 SINGLE TICKET PRICE RANGE: $4.00-$60.00. FY 1985-86 OPERATING BUDGET: $4,669,963. FY 1986-87 OPERATING BUDGET: $4,679,240. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 67,199 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 102,000. ADDRESS: Majestic Theatre, 1925 Elm Street, Suite 400, Dallas, TX 75201, (214) 979-0123.

**1986 FALL SEASON PRODUCTIONS:** *Andrea Chenier, Rigoletto, La Sonnambula, La Fanciulla del West.*

**1987 SPRING SEASON PRODUCTIONS:** *Il Turco in Italia, Porgy and Bess.*

### FORT WORTH OPERA ASSOCIATION

***J. Mario Ramos, General Director***

YEARS IN OPERATION: 40. FOUNDED IN: 1946. PERFORMANCE HOUSES AND CAPACITY: Tarrant County Convention Center, 3,054; William Edrington Scott Theater, 493; Kimbell Art Museum, 300. 1986-87 SEASON: 41st season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Southwestern Opera Theater (Education Division of Fort Worth Opera) presents special performances of one-act operas for students of all ages as well as revues for other community groups, six to eight weeks in January, February, and March. Also, staff or guest lecturer presents lecture-demonstrations and previews one week prior to each major production, and at theater on evening/day of performance. AUDITIONS: Contact Sylvia Cavener for appointment. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$35.00. FY 1985-86 OPERATING BUDGET: $928,500. FY 1986-87 OPERATING BUDGET: $1,018,500. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 15,000 at home. ADDRESS: 3505 West Lancaster, Fort Worth, TX 76107, (817) 731-0833.

**1986-87 SEASON PRODUCTIONS:** *The Marriage of Figaro, La Gioconda, La Boheme.*

### HOUSTON GRAND OPERA

***David Gockley, General Director, OPERA America President***

***John DeMain, Music Director***

YEARS IN OPERATION: 31. FOUNDED IN: 1955. PERFORMANCE HOUSES AND CAPACITY: Jesse H. Jones Hall for the Performing Arts, 2,893; Miller Outdoor Theatre, 1,800 seats, 10,000 lawn. 1986-87 SEASON: 32nd season, presenting 8 operas, in a total of 50 performances. EDUCATION PROGRAMS: Special docent educational programs presented in schools. Touring affiliate Texas Opera Theater, provides free performances and informances in schools; Spring Opera Festival makes possible free performances of fully staged operas for general audience; student matinees. AUDITIONS: Submit resumes and photo to Scott Heumann. APPRENTICE PROGRAM: Jointly sponsored by the University of Houston, the Houston Opera Studio is an apprentice program that offers young artists vocal training for professional careers. Contact Patricia Houk. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$75.00. FY 1985-86 OPERATING BUDGET: $7,690,600. FY 1986-87 OPERATING BUDGET: $7,692,100. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 81,000 at home; 50,000 at Spring Opera Festival. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 6,085. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 750,000. ADDRESS: 615 Louisiana, Houston, TX 77002, (713) 546-0200.

**1986-87 SEASON PRODUCTIONS:** *Boris Godunov, Orpheus in the Underworld, Porgy and Bess, Falstaff, Salome, Norma, Turandot;* **Spring Opera Festival:** Production to be announced.

### LYRIC OPERA OF DALLAS

***Terry Hicklin, General Director***

***John Burrows, Artistic Director***

YEARS IN OPERATION: 4. FOUNDED IN: 1982. PERFORMANCE HOUSE AND CAPACITY: Plaza Theatre, 529. 1986 SUMMER SEASON: 3rd season, presenting 3 operas, in a total of 22 performances. EDUCATION PROGRAMS: Opera Access Program gives free tickets to those who otherwise could not afford to attend. AUDITIONS: Approximately 4 sets of auditions per year. September through January. Send resume and picture requesting auditions information in order to be put on mailing list. APPRENTICE PROGRAM: Master Artists Series enables company to participate in master classes with international artists; Understudy Performance Program—a full understudy program with a free public performance in full costume with orchestra. SUMMER 1986 SINGLE TICKET PRICE RANGE: $7.00-$32.50. FY 1985-86 OPERATING BUDGET: $499,000. FY 1986-87 OPERATING BUDGET: $525,000. SUMMER 1985 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH OR-

CHESTRA: 9,300 at home. ADDRESS: 2733 Oak Lawn, Suite 201, Dallas, TX 75219, (214) 522-5653.

**1986 SUMMER SEASON PRODUCTIONS:** *The Magic Flute, Madama Butterfly, H.M.S. Pinafore.*

**1987 SUMMER SEASON PRODUCTIONS:** *Count Ory, Ruddigore, The Beggar's Opera.*

### TEXAS OPERA THEATER

***M. Jane Weaver, General Manager***
***Stephen Sulich, Music Director***

YEARS IN OPERATION: 13. FOUNDED IN: 1974. PERFORMANCE HOUSE AND CAPACITY: Tower Theatre, 900. 1986-87 SEASON: 14th season, presenting 1 opera, in a total of 40 performances. EDUCATION PROGRAMS: Student matinee operas (full productions with piano), opera previews, puppet shows, one-act operas, opera aria and music theater revues, audition critiques, makeup demonstrations, career guidance programs and music-theater games. Tour extensively in schools, malls and civic clubs. Study guides provided for each event. Main Company productions tour tri-state area and throughout the U.S. AUDITIONS: Send resume, photograph to June Christensen. Auditions held every November/December and March/April. APPRENTICE PROGRAM: Texas Opera Theater offers performance experience for young singers, directors, designers and conductors. Arts administration internships are also available. Contact Nancy Griggs, Intern Coordinator. 1986-87 SINGLE TICKET PRICE RANGE: $7.00-$15.00. FY 1985-86 OPERATING BUDGET: $1,388,000. FY 1986-87 OPERATING BUDGET: $1,333,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 3,560 at home; 50,206 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 40,161. ADDRESS: 401 Louisiana, Suite 720, Houston, TX 77002, (713) 546-0290.

**1986-87 SEASON PRODUCTION:** *La Boheme.*

## UTAH

### UTAH OPERA

***Glade Peterson, General Director,***
***OPERA America Board Member***

YEARS IN OPERATION: 9. FOUNDED IN: 1976. PERFORMANCE HOUSE AND CAPACITY: Capitol Theatre, 1,947. 1986-87 SEASON: 8th season, presenting 3 operas, in a total of 13 performances. EDUCATION PROGRAMS: Opera-in-the-schools program consisting of arias and excerpts for junior and senior high schools and *Little Red Riding Hood* and *The Night Harry Stopped Smoking* for elementary schools. Over 75,000 students throughout the state were reached last year. All performances fully staged and costumed with piano accompaniment. AUDITIONS: Contact Glade Peterson at business office to schedule audition or to receive information about out-of-state auditions. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$30.00. FY 1985-86 OPERATING BUDGET: $950,000. FY 1986-87 OPERATING BUDGET: $1,000,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 25,437 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 75,000. ADDRESS: 50 West 200 South, Salt Lake City, UT 84101, (801) 534-0842.

**1986-87 SEASON PRODUCTIONS:** *Turandot, The Barber of Seville, La Traviata.*

## VIRGINIA

### THE VIRGINIA OPERA

***Peter Mark, General Director***

YEARS IN OPERATION: 12. FOUNDED IN: 1974. PERFORMANCE HOUSES AND CAPACITY: Norfolk Center Theater, 1,736; Carpenter Center for the Performing Arts, 1,971. 1986-87 SEASON: 12th season, presenting 4 operas, in a total of 20 performances. EDUCATION PROGRAMS: BUFFA!, an introduction-to-opera program, tours to schools; Young People's Night at the Opera presents special student dress rehearsals; Curricular Programs, including student matinees and teacher material, are developed with various school systems; Opera-On-The-Go provides in-school previews of upcoming operas by volunteer docents; student discount tickets available. AUDITIONS: Send resume and photo to Artistic Administrator; auditions by appointment only. APPRENTICE PROGRAM: Opera Studio instituted by Virginia Commonwealth University in collaboration with The Virginia Opera. Contact L. Wayne Batty, Director, VCU Opera Studio, VCU Music Department, 922 Park Avenue, Richmond, VA 23284-0001. 1986-87 SINGLE TICKET PRICE RANGE: $10.50-$35.00. FY 1985-86 OPERATING BUDGET: $1,500,000. FY 1986-87 OPERATING BUDGET: $1,600,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 30,000 at home; 3,500 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 59,500. 1985-86 ESTIMATED MEDIA AUDIENCE: 10,000 (radio). ADDRESS: P.O. Box 625, Norfolk, VA 23501, (804) 627-9545; 442 East Franklin Street, Richmond, VA 23219, (804) 644-8168.

**1986-87 SEASON PRODUCTIONS:** *Carmen, A Christmas Carol, Lucia di Lammermoor, Man of La Mancha.*

### WOLF TRAP OPERA COMPANY

***Carol V. Harford, President***
***Richard Woitach, Music Director***
***Francis Rizzo, Artistic Consultant***
***Peter Russell, Administrative Director***

YEARS IN OPERATION: 16. FOUNDED IN: 1971. PERFORMANCE HOUSES AND CAPACITY: Filene Center, 7,000; The Barns of Wolf Trap, 350; Children's Theatre-in-the-Woods, 800. 1986-87 SEASON: 16th season, presenting 5 operas, in a total of 16 performances. EDUCATION PROGRAMS: Two one-act operas (Barab's *Little Red Riding Hood* and Sullivan's *Cox and Box*) performed three times each at the Children's Theatre-in-the-Woods (free admission); regular movement and acting coaching for WTOC singers held by Linda Brovsky, John Norris, Francesca Zambello (WTOC summer guest staff); diction classes by Nico Castel; internship program in technical theater, stage management, costume coordinating; master classes and

workshops in performance and technical theater by Wolf Trap guest artists and summer staff. AUDITIONS: National auditions held in December and January in 5 major cities; contact Administrative Director in early fall for audition application. APPRENTICE PROGRAM: Wolf Trap Opera Company is by definition a residency vehicle for performance and advanced-level training for young singers of outstanding talent and potential. The summer residency includes movement/acting coaching and musical/diction coaching as well as performance opportunities. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$20.00. FY 1985-86 OPERATING BUDGET: $365,892. FY 1986-87 OPERATING BUDGET: $434,967. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,997 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 8,800. ADDRESS: 1624 Trap Road, Vienna, VA 22180, (703) 255-1935.

**1986-87 SEASON PRODUCTIONS:** *The Tales of Hoffmann, The Marriage of Figaro, Postcard from Morocco, Little Red Riding Hood, Cox and Box.*

## WASHINGTON

### SEATTLE OPERA ASSOCIATION

***Speight Jenkins, General Director,***
***OPERA America Board Member***

YEARS IN OPERATION: 23. FOUNDED IN: 1964. PERFORMANCE HOUSE AND CAPACITY: Seattle Opera House, 3,017. 1986-87 SEASON: 23rd season, presenting 5 operas, in a total of 27 performances, Wagner Festival presenting 2 cycles of *The Ring* in a total of 8 performances. EDUCATION PROGRAMS: Community Outreach productions thoughout Washington State communities. Education and touring programs in 45 communities; matinee programs and backstage tours for elementary through college-age students; previews for schools and adults. One-act opera and music theater pieces statewide through Washington State Cultural Enrichment Program. Education Seminars/Workshops for teachers, students and opera lovers preceding each opera. Active Education and Audience Development committees. AUDITIONS: Submit complete resume including performances with orchestra (role, conductor, year, and performing organization with current address and phone number), three letters of recommendation from established professional conductors or coaches (but not voice teachers), reviews, photo and name and address of agent if applicable. Contact Michael Mitchell, Associate Conductor. 1986-87 SINGLE TICKET PRICE RANGE: $8.00-$44.00. FY 1985-86 OPERATING BUDGET: $3,967,000. FY 1986-87 OPERATING BUDGET: $7,407,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 73,049 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 29,338. ADDRESS: P.O. Box 9248, Seattle, WA 98109, (206) 443-4700.

**1986 SUMMER OPERA FESTIVAL PRODUCTIONS:** *Der Ring des Nibelungen.*

**1986-87 SEASON PRODUCTIONS:** *Tosca, Don Pasquale, Faust, Otello, Porgy and Bess.*

**1987 SUMMER OPERA FESTIVAL PRODUCTIONS:** *Der Ring des Nibelungen.*

## WISCONSIN

### FLORENTINE OPERA COMPANY OF MILWAUKEE

***John Gage, General Manager,***
***OPERA America Board Member***
***Joseph Rescigno, Artistic Advisor***

YEARS IN OPERATION: 53. FOUNDED IN: 1933. PERFORMANCE HOUSE AND CAPACITY: Uihlein Hall/Milwaukee Performing Arts Center, 2,219. 1986-87 SEASON: 54th season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Wisconsin Opera Theater—In-school tour, January, February, and March, 1987. Everything You Know About Opera . . . but never knew you knew: 4 singers, 2 actors, 2 electronic keyboard operators. AUDITIONS: New York, May, 1987; Milwaukee, May 1987. By appointment only, (414) 273-1474. Contact Sally Miller. 1986-87 SINGLE TICKET PRICE RANGE: $8.00-$55.00. FY 1985-86 OPERATING BUDGET: $933,115. FY 1986-87 OPERATING BUDGET: $1,057,143. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 15,900 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 9,000. ADDRESS: 750 North Lincoln Memorial Drive, Milwaukee, WI 53202, (414) 273-1474.

**1986-87 SEASON PRODUCTIONS:** *Tosca, Don Giovanni, The Tales of Hoffmann.*

### MADISON OPERA

***Ann Stanke, Manager***
***Roland Johnson, Music Director/Conductor***
***Arline Johnson, Stage Director/Producer***

YEARS IN OPERATION: 24. FOUNDED IN: 1962. PERFORMANCE HOUSES AND CAPACITY: Oscar Mayer Theatre, 2,200; Masonic Temple Auditorium, 885. 1986-87 SEASON: 25th season, presenting 3 operas, in a total of 5 performances. EDUCATION PROGRAMS: Youth performance presentation of major staged opera. Offered without charge to high school students in two-thirds of state. Educational materials are provided to attending schools prior to performance. Cast members are a combination of first cast members and understudies. AUDITIONS: Auditions are by mutual arrangement through Madison Opera office. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$40.00. FY 1985-86 OPERATING BUDGET: $115,930. FY 1986-87 OPERATING BUDGET: $274,204. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,300 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 378. ADDRESS: 458 Charles Lane, Madison, WI 53711, (608) 238-8085.

**1986-87 SEASON PRODUCTIONS:** *Noyes Fludde, Fidelio, Tosca.*

### SKYLIGHT COMIC OPERA, LTD.

***Colin Cabot, Managing Director***
***Stephen Wadsworth, Artistic Director***
***Francesca Zambello, Artistic Director***

YEARS IN OPERATION: 27. FOUNDED IN: 1959. PERFORMANCE HOUSES AND CAPACITY: Skylight Theatre, 249; Pabst Theater, 1,383; Vogel Hall, 484. 1986-87 SEASON: 28th season, presenting 8 operas, in a total of 115 performances. AUDITIONS: Auditions held by appointment with artistic directors in Milwaukee. Send resume to be put on mailing list. Auditions for 1987-88 scheduled for January, 1987. APPRENTICE PROGRAM: For members of the Company; comprised of master classes, vocal coaching, covering of roles in season productions. 1986-87 SINGLE TICKET PRICE RANGE: $10.00-$17.00. FY 1985-86 OPERATING BUDGET: $685,678. FY 1986-87 OPERATING BUDGET: $717,310. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 29,650 at home; 3,400 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,700. ADDRESS: 813 North Jefferson, Milwaukee, WI 53202, (414) 271-9880.

**1986-87 SEASON PRODUCTIONS:** *The Cradle Will Rock, Bernstein Revued, The Mikado, At the Drop of a Hat, Ain't Misbehavin', Sweeney Todd, Cosi fan tutte,* Summer Musical Production to be announced.

## PUERTO RICO

### OPERA DE CAMARA

***Luis Pereira, General Director/Artistic Director***

YEARS IN OPERATION: 9. FOUNDED IN: 1977. PERFORMANCE HOUSES AND CAPACITY: Centro de Bellas Artes, 760; Teatro Tapia, 727. 1986-87 SEASON: 9th season, presenting 3 operas, in a total of 18 performances. EDUCATION PROGRAMS: Juguemos a la Opera (Let's Play Opera)—educational program for children 5-11 years of age with human-size muppet and distribution of printed educational material; Workshop/conferences before performances at university auditoriums. AUDITIONS: By invitation or by contacting artistic director for an appointment. 1986-87 SINGLE TICKET PRICE RANGE: $5.00-$20.00. FY 1985-86 OPERATING BUDGET: $110,764. FY 1986-87 OPERATING BUDGET: $177,353. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 1,635 at home; 1,500 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 6,121. ADDRESS: 14 Candina Street, Condado, PR 00907, (809) 723-3337.

**1986-87 SEASON PRODUCTIONS:** *El Mensajero de Plata* (Sierra/Casas-World premiere), *Antologia de la Tonadilla Español, Little Red Riding Hood, The Telephone/The Old Maid and the Thief.*

## CANADA

### CALGARY OPERA ASSOCIATION

***Brian M. Hanson, General Manager/Artistic Director***
***David Speers, Assistant General Manager***

YEARS IN OPERATION: 14. FOUNDED IN: 1972. PERFORMANCE HOUSE AND CAPACITY: Southern Alberta Jubilee Auditorium, 2,719. 1986-87 SEASON: 15th season, presenting 4 operas, in a total of 12 performances. EDUCATION PROGRAMS: Tour to approximately 30 schools with abridged versions of operas. AUDITIONS: By appointment in Calgary and yearly in Toronto, Montreal and New York. 1986-87 SINGLE TICKET PRICE RANGE: $8.00-$36.00. FY 1985-86 OPERATING BUDGET: $1,046,293. FY 1986-87 OPERATING BUDGET: $1,063,443. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 22,297 at home. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 2,000,000 (radio). ADDRESS: #306, 1011 First Street, SW, Calgary, Alberta T2R 1J2, (403) 262-7286.

**1986-87 SEASON PRODUCTIONS:** *The Mikado, Hansel and Gretel, Tosca, The Barber of Seville.*

### CANADIAN OPERA COMPANY

***Lotfi Mansouri, General Director,***
***OPERA America Vice President***

YEARS IN OPERATION: 36. FOUNDED IN: 1950. PERFORMANCE HOUSE AND CAPACITY: O'Keefe Centre for the Performing Arts, 3,167. 1986-87 SEASON: 36th season, presenting 7 operas, in a total of 52 performances. EDUCATION PROGRAMS: Student preview programs; adult education lecture series; in-school performances under Prologue for the Performing Arts; community residency programs through the Canadian Opera Company Ensemble; Income Managers Program: Training Program in Marketing and Fund Raising. AUDITIONS: Regional auditions are held in four Canadian cities each fall for the Canadian Opera Company Ensemble. APPRENTICE PROGRAM: Canadian Opera Company Ensemble—a year-round company of young Canadian singers. 1986-87 SINGLE TICKET PRICE RANGE: $15.50-$60.00. FY 1985-86 OPERATING BUDGET: $10,972,365. FY 1986-87 OPERATING BUDGET: $14,933,063. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 162,000 at home; 10,000 on tour. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 125,000. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 2,500,000 (radio); 250,000 (television). ADDRESS: 227 Front Street, East, Toronto, Ontario M5A 1E8, (416) 363-6671.

**1986-87 SEASON PRODUCTIONS:** *Boris Godunov, Macbeth, Die Fledermaus, Rigoletto, Idomeneo, Adriana Lecouvreur, Lucia di Lammermoor.*

### COMUS MUSIC THEATRE OF CANADA

***Douglas V. Riley, Administrative Director***
***Stephen McNeff, Artistic Director***

YEARS IN OPERATION: 10. FOUNDED IN: 1976. PERFORMANCE HOUSES AND CAPACITY: The Ice House, 350; COMUS Studios, 150. 1986-87 SEASON: 11th season, presenting 3 operas and 4 workshops, in a total of 39 performances. EDUCATION PROGRAMS: "Exploratory Week"—a week of workshops for composers and writers, being held February 16-20, 1987. AUDITIONS: Contact Administrative Director for an appointment. Interested individuals must be at least 22 years old, have classical vocal train-

ing as well as acting/theatre experience, and must move well. 1986-87 SINGLE TICKET PRICE RANGE: $8.00-$15.00. FY 1985-86 OPERATING BUDGET: $380,000. FY 1986-87 OPERATING BUDGET: $400,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,200. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,200. ADDRESS: 95 Trinity Street, Toronto, ON M5A 3C7, (416) 363-5868.

**1986-87 SEASON PRODUCTIONS:** *The Secret Garden, Garden Variations* (world premiere-David Parsons/Tim Anderson), *Alcestis* (world premiere-Berthold Carriere); **WORKSHOP PRODUCTIONS:** *Ghost Dance, Mario and the Magician, The Greatest Show on Earth, House by the Churchyard.*

### EDMONTON OPERA ASSOCIATION

***Robert J. Hallam, General Manager***
***Irving Guttman, Artistic Director***

YEARS IN OPERATION: 23. FOUNDED IN: 1963. PERFORMANCE HOUSE AND CAPACITY: Northern Alberta Jubilee Auditorium, 2,694. 1986-87 SEASON: 24th season, presenting 4 operas, in a total of 12 performances. AUDITIONS: Yearly fall audition trip to New York, Toronto, Montreal. Contact Robert J. Hallam. 1986-87 SINGLE TICKET PRICE RANGE: $11.00-$39.50. FY 1985-86 OPERATING BUDGET: $1,626,000. FY 1986-87 OPERATING BUDGET: $1,779,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 31,200 at home. 1985-86 ESTIMATED TOTAL MEDIA AUDIENCE: 750,000 (radio). ADDRESS: #202, 11456 Jasper Avenue, Edmonton, Alberta T5K 0M1, (403) 482-7030.

**1986-87 SEASON PRODUCTIONS:** *Rigoletto, Cosi fan tutte, Salome, Tosca.*

### NATIONAL ARTS CENTRE CORPORATION

***Joanne Morrow, Music Producer***
***Franco Mannino, Artistic Director/Principal Conductor***

YEARS IN OPERATION: 18. FOUNDED IN: 1969. PERFORMANCE HOUSE AND CAPACITY: Opera House, 2,133. 1986-87 SEASON: No productions are planned at this time. AUDITIONS: By appointment. APPRENTICE PROGRAM: Conductor's Apprentice Program. ADDRESS: P.O. Box 1534, Station B, Ottawa, Ontario K1P 5W1, (613) 996-5051.

**1986-87 SEASON PRODUCTIONS:** No productions are planned at this time.

### L'OPERA DE MONTREAL

***Jacques Langevin, General Director, OPERA America Board Member***
***Jean-Paul Jeannotte, Artistic Director***

YEARS IN OPERATION: 6. FOUNDED IN: 1980. PERFORMANCE HOUSE AND CAPACITY: Place des Arts, 2,900. 1986-87 SEASON: 7th season, presenting 5 operas, in a total of 34 performances. AUDITIONS: Call Ms. Yvonne Goudreau at (514) 842-8436. Auditions open to young Canadians and take place in the spring. APPRENTICE PROGRAM: 1986-87 apprentice program runs for nine months and starts in October. 1986-87 SINGLE TICKET PRICE RANGE: $14.00-$45.50. FY 1985-86 OPERATING BUDGET: $4,500,000. FY 1986-87 OPERATING BUDGET: $5,500,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 81,000 at home. ADDRESS: 1157, Ste-Catherine est, Montréal, Québec, H2L 2G8, (514) 521-5577.

**1986-87 SEASON PRODUCTIONS:** *Romeo et Juliette, The Magic Flute, Manon Lescaut, I Puritani, Tosca.*

### VANCOUVER OPERA

***Brian McMaster, Artistic Director***
***Beverly Trifonidis, General Manager***
***David Walsh, Assistant Artistic Director***

YEARS IN OPERATION: 27. FOUNDED IN: 1960. PERFORMANCE HOUSE AND CAPACITY: Queen Elizabeth Theatre, 2,823. 1986-87 SEASON: 27th season, presenting 4 operas, in a total of 16 performances. EDUCATION PROGRAMS: Vancouver Opera Touring Ensemble offers 3 major services: Opera-in-the-Schools presents a capsule version of *The Tales of Hoffmann* in English for elementary schools; An Evening at the Opera offers performances for adults and older children (capsule opera plus concert); Community Residency program offers an individually arranged combination of services over 2-3 days (performances/workshops/lectures-demonstrations/master classes). AUDITIONS: Direct resumes to Joan Voisine, Artistic Administrator. 1986-87 SINGLE TICKET PRICE RANGE: $12.50-$48.50. FY 1985-86 OPERATING BUDGET: $2,800,000. FY 1986-87 OPERATING BUDGET: $2,600,000. 1985-86 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 45,000 at home. 1985-86 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 100,000. 1985-86 ESTIMATED MEDIA AUDIENCE: 103,000 (radio); 250,000 (television). ADDRESS: 1132 Hamilton Street, Vancouver, British Columbia V6B 2S2, (604) 682-2871.

**1986-87 SEASON PRODUCTIONS:** *From the House of the Dead* (North American Professional Stage premiere), *The Marriage of Figaro, Madama Butterfly, Lucia di Lammermoor.*

## BRAZIL

### TEATRO MUNICIPAL DO RIO DE JANEIRO

***Fernando Bicudo, General Manager/Artistic Director***

YEARS IN OPERATION: 77. FOUNDED IN: 1909. PERFORMANCE HOUSES AND CAPACITY: Teatro Municipal, 2,253; Teatro João Caetano, 1,600. 1987 SEASON: 78th season, presenting 8 or 9 operas in a total of approximately 90 performances. EDUCATION PROGRAMS: Opera program for children up to 15 years of age, showing how a performance is prepared, including how rehearsals are run, how the stage is prepared for an actual performance, and a make-up demonstration. Special presentations are also arranged for high school and university students. Similar events are offered by Teatro Municipal's orchestra and ballet wings. AUDITIONS: Contact the General Manager/Artistic Director. APPRENTICE PROGRAM: Selected chorus members are trained to perform comprimario and leading roles. 1987 SINGLE TICKET PRICE RANGE: $2.00-$20.00. FY 1985-86 OPERATING BUDGET: $1,000,000. FY 1986-87 OPERATING BUDGET: $1,500,000. 1986 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 110,000 at home, 32,000 on tour. 1986 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 200,000. ADDRESS: Praca Floriano, s/n CEP 2231, Rio de Janiero, RJ, Brazil-ZC 20.030, (55) (21) 240-8665.

**1987 SEASON PRODUCTIONS:** *The Flying Dutchman, La Traviata, Hansel and Gretel, Samson and Delilah, Atys* (Lully), further productions to be announced.

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